

# THE ATHENÆUM

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SATURDAY, FEBRUARY 1, 1908.

THREEPENCE.  
REGISTERED AS A NEWSPAPER.

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A. STANTON, Clerk to the Governors.

Solihull.

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#### SECONDARY SCHOOL FOR GIRLS, AIGBURTH VALE.

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JAMES G. LEGGE, Director of Education.  
Education Office, 14, Sir Thomas Street, Liverpool.  
January 23, 1908.

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or before THURSDAY, February 13, 1908, may be obtained by  
sending a stamped addressed foolscap envelope to THE SECRE-  
TARY, Education Office, Guildhall, Bristol.  
January 22, 1908.

## COUNTY OF LONDON.

The LONDON COUNTY COUNCIL invites applications for the  
appointment of a MISTRESS OF ART at the L.C.C. TRADE  
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together with particulars of the appointment, from the Clerk of the  
Council, Education Office, Victoria Embankment, W.C., to whom they  
must be returned not later than 11 A.M., on FEBRUARY 12,  
1908, accompanied by copies of three Testimonials of recent date.

Candidates applying through the post for the Form of Application  
should enclose a stamped and addressed envelope.  
Canvassing, either directly or indirectly, will be held to be a dis-  
qualification for employment.

Full particulars of appointments in the Council's service are given  
in the *London County Council Gazette*, which is published weekly, and  
can be obtained from the Council's Publishers, Messrs. P. S. King &  
Son, 2 and 4, Great Smith Street, Westminster, S.W., price (including  
postage) 1/4d. an issue, or for the year, a prepaid subscription of 6s. 6d.

G. L. GOMME, Clerk of the London County Council.  
Education Office, Victoria Embankment, W.C.  
January 24, 1908.

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tutions. Women are eligible for this appointment.

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London County Council, Education Office, Victoria Embankment,  
W.C., to whom they must be returned not later than 11 A.M. on  
MONDAY, February 17, 1908, accompanied by copies of three Testi-  
monials of recent date.

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G. L. GOMME, Clerk of the London County Council.  
Education Office, Victoria Embankment, W.C.  
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Apart from the vast amount of printed matter which has long been available,

yet has demanded the closest study, Miss Foxcroft has made ample use of much that has hitherto been virtually untouched for her purpose—the Burnet MSS. acquired by the Bodleian seventy years ago, correspondence in the British Museum and Lambeth libraries, the Hanoverian archives, the records preserved in the library of the Remonstrants at Amsterdam, the Yester and Ham House Lauderdale MSS., and the library at Saltoun, Burnet's first cure. We can well understand that "the main difficulty of both writers has been to compress within limits the mass of material available."

We are reminded by this sentence that as regards a very important portion of the work we have to deal with a writer other than Miss Foxcroft. The story of the formative part of Burnet's life is told, and told well, by the Rev. T. E. S. Clarke, the present minister of Saltoun. Mr. Clarke has described the influences under which the precocious genius was fostered; the Spartan discipline of his boyhood, which "brought me under too great an uneasiness, and sometimes even to a hatred of my father"; the father himself, the one man of note in Edinburgh who refused the Covenant, but who refused also the high post pressed upon him by Cromwell, who crushed the Covenant; the dour, irreconcilable mother, true sister of Archibald Johnston, the very essence of "High Church Presbyterianism"; Archibald Johnston himself; the more gracious figures to whom Burnet gladly turned, Nairn, Charteris, Leighton, and Robert Moray; and men widely different from these, Hamilton, and Kincardine, and Lauderdale, and Sharp. By the time that Mr. Clarke's task is finished we know Burnet as he was when, at thirty-one, he left Scotland to become an Anglican divine and an English politician; the possessor of an extraordinary combination of high mental and moral qualities, marred and robbed of much of their usefulness by defects of which he was partly conscious, but which never left him; without taste or tact or delicacy, as he was without intentional guile; too eager for reforms to observe the proprieties; with a naive and childlike vanity as remarkable as were his prodigious learning, his controversial power, his liberality in matters of opinion, his personal piety, and his whole-souled devotion to duty. As regards the main theme Mr. Clarke's work is in all respects satisfactory. It is a slight matter that he should be at fault, as we think he is, in some comparatively unimportant details. He falls, for example, into a familiar error when he speaks of the Treaty of Dover comprising "a disgraceful royal intrigue to make England Roman Catholic." And although we speak with duly bated breath upon such a subject before a Scotch minister, surely the title of the Covenant of 1638 was "The National Covenant," rather than "The National League and Covenant," as Mr. Clarke frequently has it.

Throughout the forty years of incessant

activity which compose the second portion of Burnet's career, through every phase and into every cranny, we are guided by Miss Foxcroft's industry and deft treatment. Sometimes, indeed, we feel that we could have done with less scaffolding to the building; that the picture would have been more effective had the canvas been less crowded; and that the laudable desire to allow Burnet to speak for himself as often as possible has resulted in a plethora of inverted commas, against which the eyes, mental and physical, are inclined to revolt. But it is probable that Miss Foxcroft had in her mind rather a standard work of reference than a work of art; and there cannot be two opinions as to the success with which, having made her plan, she has carried it out.

It is no fault of Miss Foxcroft's, but in the nature of things, that at the close of her labours Burnet stands precisely where he stood before. A little more or less emphasis is attached to one or other side of his character, but that is all. Miss Foxcroft, for instance, by her admirable account of his episcopate, reveals in a remarkable way the true greatness of the man, although the parallel with Wilberforce appears as unconvincing as it is superficially plausible. On the other hand, while she recognizes that Burnet was not quite a "gentleman," that he did many things, at which a person of delicate perception must draw back in disgust, she passes by with a bare notice the worst private act that he committed, the desertion of his second wife on her death-bed in order to secure his own safety. But after all, as we have said, Burnet remains as he was, great as a bishop, as a preacher, and a religious controversialist, ridiculous as a busybody in politics and as the tool of craftier men. This contention will, we think, be granted by any one who reads, for instance, Lecky's brilliant pen-portrait, and then the few pages in which Miss Foxcroft brings together and sublimates the evidence contained in the 470 pp. which precede them, or, in her own modest phrase, "ventures to supplement the intuitions of genius." The Burnet of one is the Burnet of the other, as he is again the Burnet of Macaulay. And the reason is obvious. There is a fallacy in the phrase "intuitions of genius." The main incidents of Burnet's life, those which make or mar him, the self-revelation in his published works, the political and controversial history of the time, were open to Macaulay and Lecky as to Miss Foxcroft. There was as little opportunity for mistake as there was ample material for judgment.

The claims of this notable book have not yet been fully set forth. Any account of it would, indeed, be incomplete without reference to the Introduction by the master-hand of Prof. Firth, in which Burnet's place, not as a moralist or a divine or a politician, but as an historian, is elaborately and conclusively discussed. There is no side of this part of the subject which is not treated with fullness and with

his usual lucidity. Limits of space and the invidiousness of selection have forbidden quotation from the main body of the work; but we cannot refrain from transcribing one short passage from Prof. Firth. Speaking of Burnet's numerous intellectual interests, he says:—

"These things, however, were but diversions. The fulness with which theological and ecclesiastical controversies are treated in his pages, and the space devoted to the different schools of religious thought and the characters of the great churchmen, show plainly what Burnet's real interests were. For him the great event of the time in the intellectual sphere was the rise of that 'new set of men' in the Church of the Restoration upon whom 'men of narrower thoughts and fiercer temper' afterwards 'fastened the name of Latitudinarians.' He explained their position; he set forth their aims and their hopes; he traced their influence in Church and State; that is his contribution to English thought in the seventeenth century."

Nor must we omit the two appendixes furnished by Miss Foxcroft and Mr. Clarke—the first, of some forty closely printed pages, containing notes upon almost every paragraph in the book, with which it was wisely decided not to cumber the text; the second giving a complete chronological list of Burnet's published works, with the dates of successive editions and useful subsidiary information: from all which it may be gathered that later gleaners in the field can hope for but a scanty harvest.

*The Procedure of the House of Commons.*  
By Josef Redlich. Translated by A. E. Steinthal. Introduction by Sir Courtenay Ilbert. 3 vols. (Constable & Co.)

THE Preface, as Sir Courtenay Ilbert's admirable twenty pages are styled, in the translation of the book of Prof. Redlich on our Parliament, unconsciously exaggerates the value of the original work. For the translation now presented to us we have nothing but praise: Mr. Steinthal seems to have done his work as well as possible. It is to the scheme of the book that we take objection. The intention of the author is to give an historical explanation of our Parliamentary forms. His arrangement is so bad that it is not possible to read the book in consecutive fashion, and the index, which ought to help the student to find what he wants, is far from perfect.

It is a curious fact that no use seems to have been made of Hallam; and we confess to thinking that the time given to the creation of a fresh work might have been better spent on an improved Hallam, treated as Blackstone has been by subsequent commentators on the laws of England. Sir Courtenay Ilbert rightly tells us that our Parliament, among other things, "is a museum of antiquities." The anecdotic side of its history is not well dealt with in the foot-notes devoted to that branch of the subject; yet with-

out anecdote there is not much basis for the work, except on Hallam's lines. Sir Courtenay Ilbert gives away the author's case when he truly writes that Stubbs "has summarized nearly all that is known—and not much is known—about the procedure of the mediæval Parliament." We differ from Sir Courtenay as regards his opinion that the book of Dr. Redlich is "eminently readable." We fully recognize the fact that it contains, scattered about in various parts, much that displays the industry given to the compilation. We trust that it will not be allowed to replace Hallam as a University textbook, although it should undoubtedly be used by the student to supplement the considerable English histories.

To make good our censure of the original work, we would contrast the treatment afforded by Hallam to the early Parliaments of Elizabeth with that of Prof. Redlich. The latter deals with the subject in many different chapters. In the first volume of the translation, under the heading 'The Development of Procedure,' he rightly tells us that the accession of Queen Elizabeth was the moment when the political self-confidence of the English nation rose rapidly from the lowest point reached by Parliamentary influence in its necessary opposition to the pretensions of the Tudor Crown. He goes wrong, as may be proved from his own pages, in declaring that it was in the latter half of her reign, and chiefly at the moment which immediately preceded her death, that "the advance guard" of the Puritan-party movement "appeared on the floor of Parliament." He puts too late the rise of a body "of men with clearly defined common...religious convictions and aims." In the same chapter, however, he quotes, first the proceedings of 1566 and the claim of Privilege against the Crown of "Wentworth and other members"; next, "the speech of Peter Wentworth, 1575"; and lastly, "the utterances of Wentworth," in a fashion which suggests that he treats Peter and Paul Wentworth as one person. Then comes a separate chapter on 'The Development of Party Government.' In it Prof. Redlich returns to exactly the same point, and by an excellent phrase tells us that the procedure of the House of Commons, being thus "worked out...as the *procedure of an opposition*,...acquired once for all its fundamental character." In the second volume of the translation there is to be found a further treatment of the same topic, placed under the 'History of the Speakership.' Here is quoted "the speech of Wentworth...in the Parliament of 1587, a speech which afterwards drew upon him a long imprisonment." In the foot-notes the matter is again elucidated, but one of these contains a quotation already used. In the third volume we find a chapter on 'Freedom of Speech,' which is entirely concerned with the very topic previously discussed in the unsatisfactory manner that we have described. Here, too, the author contradicts himself; for,

forgetting all that he has written, he names as "the two cases" to be mentioned of Royal attack upon the freedom of speech of members, one of Richard II. and one of Henry VIII.; and then jumps to 1629, with a mere passing, vague reference to "the period of struggle between the Tudors...and their Parliaments." Had the index been more full, the author would himself have discovered the difficulty produced by the singular arrangement of his work. In the index "Mr. Wentworth" appears with a single reference, and as one person only, while the principal names in the repeated foot-notes are omitted.

Now for Hallam! In the 'Constitutional History of England' Hallam deals with the whole subject as completely and as accurately as was possible from the sources of information then available, now supplemented by later State Papers. We feel convinced that all who care for such studies will prefer the method pursued by Hallam, whose name is omitted from the bibliography and index of this monumental work.

Where Prof. Redlich names his predecessors he is far from polite towards them. Sir Courtenay Ilbert, as May's successor, must have felt this when he read the account of "the standard author upon Parliamentary practice":—

"He was...a pure empiric....His masterpiece, in all its eleven editions and with all the enlargements which it has received during its fifty years of life, has remained an empirical work."

We should have been interested to learn Prof. Redlich's opinion of Hallam.

One of the most interesting subjects suggested by the book before us is that of the ultimate development of representative government. Sir Courtenay Ilbert in the Preface leads up to an inquiry whether the Parliamentary system of the United Kingdom or the Presidential system of the United States is the better suited to "modern democracy." Prof. Redlich puts aside our House of Lords. It

"has always embodied a stubborn adherence to tradition, an attitude which reduces to insignificance its capacity for constructive effort in constitutional affairs."

He then declares that

"the Parliamentary system of England...remains...the most stable realization of the great conception of representative self-government."

In the House of Commons he believes firmly. It was there that "the poison" of obstruction "first found its effective antidote." The Germans do not please him:—

"Nowhere has the tendency to belittle Parliaments been more marked....In no single department of the theory of the modern State has German research been so unfruitful."

There is another conception of the modern State (besides the American and the British) which receives no notice in these volumes, though it cannot be forgotten by the student. The Swiss Federal Constitution shows that it is possible to



develop a system independent of party and of ministerial responsibility, yet thoroughly consistent with democracy. It is often hastily asserted that no generalization can be made from Switzerland, because the country is too small; but there is nothing in the main points of the Swiss system to confine it to Federal or little countries.

Prof. Redlich is occasionally amusing, as when he deals with "Whips," whose influence is "of a purely moral nature," but based on "invitations to the entertainments of the dukes and marquises of the party . . . which he gets for members and their wives."

A curious example of the imperfection of the index is afforded by the ascription to "Mr. T. G. Bowles" of the most conspicuous Parliamentary exploit of his distinguished son, Mr. Stewart Bowles. It would not, however, be fair to ascribe to Prof. Redlich this particular slip, inasmuch as the reference to the present Mr. Bowles, M.P., is in a new supplementary chapter from the pen of Sir Courtenay Ilbert.

*Rambling Recollections.* By the Right Hon. Sir Henry Drummond Wolff. 2 vols. (Macmillan & Co.)

We do not wonder that the daily papers gave many extracts from the pleasant pages of Sir H. Drummond Wolff in the hours of last week which immediately followed the appearance of his volumes. His stories are of curiously uneven merit. All are kind, but fewer than half are pointed. Some of the latter are conspicuous by their excellence, but the plums have been picked out.

The historical importance of some noteworthy pages scattered through the volumes is not considerable, except so far as concerns Disraeli and Mr. Balfour. The letters of both here given for the first time are of much interest, though they do not reveal any new fact. In reviewing the book of Mr. Winston Churchill on his father, the book of Mr. Gorst in which Sir John Gorst was quoted, and other publications dealing with the Fourth Party, we have explained Mr. Balfour's position towards it. From the overflowing benevolence of Sir Henry Wolff two of his contemporaries are excluded: Bradlaugh and Mr. Balfour. Privately, we make no doubt, Bradlaugh has been forgiven for an ultimate triumph not here placed on record. After relating the fashion in which he conducted his knightly assault upon the atheistic dragon, Sir Henry Wolff makes a casual observation suggesting that he has barely heard of the unanimous reversal by the Commons of the resolutions taken under the Wolff-Churchill leadership of a scratch majority. All Sir Henry Wolff remembers is of "1885 . . . I believe that in the Parliament returned that year Mr. Bradlaugh did take his seat."

The Fourth Party episodes connected with Disraeli and Lord Randolph Churchill are treated with more care.

The facts brought out in the controversy which arose over the publication of the writings of Mr. Winston Churchill and Mr. Gorst made it clear that the Fourth Party was promoted by Disraeli. Sir Henry Wolff begins his chapter on the subject by stating that

"the Fourth Party—as it was called by every one except its actual members—received the approbation of the only two leaders of the Conservative Party to whom we were disposed to defer."

The approbation of Disraeli is the important historical fact. The approbation of the other leader, namely, Lord Salisbury, is to some extent imaginary. It is far from being proved by the communication published, and its extent is illustrated by the language used in Sir Henry Wolff's pages about Lord Salisbury's nephew and successor. Our author explains that Mr. Balfour's "object was to cause Lord Salisbury's rights to the succession . . . to prevail over those of Sir Stafford Northcote." He does not, however, refrain from adding the suggestion that Mr. Balfour permitted repudiation of the action of Sir H. D. Wolff and his colleagues "at a moment when he thought it convenient."

The chief literary interest of Sir Drummond Wolff's volumes is to be found in the references to Kinglake and the account of the publication of that singular newspaper *The Owl*, so called, it was explained at the time, "because it comes out in the dark."

The origin of some letters here printed from Bulwer Lytton and from Kinglake was a novel by our author, which had been shown to Bulwer, though apparently afterwards destroyed by Sir H. D. Wolff. Kinglake's letter—written much later, but printed with Bulwer Lytton's—is a carefully reasoned defence of novel-reading mainly in expansion of its first passage: "Of course, a great novel does not lecture or preach, but for that very reason the more it governs the heart of the reader."

The references to the famous "Drummond-Wolff Convention" are likely to mislead the politician. It is said to be "now existing." Its author claims for it that it was "approved by all the Powers." He then adds that "the Sultan refused to ratify it," and describes our present position in Egypt as "entirely owing to the action of the Sultan himself." It is, however, an undisputed fact that the Sultan was prevented by France from ratifying the Convention; and we learn from the author that the Russian ambassador informed him afterwards that Russia shared the French objection to the Convention. The author finally explains, in a passage which seems to us at variance with the previous sentences quoted by us about the refusal of ratification, "The reason for this decision of the Sultan is to be found in the attitude of some of the Great Powers." There can be no doubt upon the matter, for the action of France was explained by French ministers in the Chambers, and by Gladstone in the House of Commons.

While we are dealing with the author's

pronouncement upon Egyptian affairs, we may note his admission that the Khedive, attacked by the Fourth Party in 1882, "was a kindly and right-thinking man." A letter from Tewfik to the author is printed. Lord Randolph Churchill, who had also forgotten the language used by himself of the Khedive in the House of Commons, was, we believe, astonished, when on a visit to Egypt, at finding that the Khedive thought it hardy consistent with manly dignity for him to receive without inquiry a visit from his accuser.

Some interesting points suggested by the pages of Sir H. D. Wolff may be briefly noted. He regards Lola Montez as "English by birth." She is claimed, as a "Greaser," by the town of Benicia on San Francisco Bay, from which, also, came the champion who fought Tom Sayers, and was beaten. The author tells us that he never knew why "Poodle Byng" was so called. There have been several Byngs in history who have been known by the "appellation," "the origin of" which was obviously the Byng short curly hair. There appears to us to be some confusion made by Sir H. D. Wolff about his friend Sir Henry Bulwer; and we think that he will find, on looking at the references in question, that he has failed to bear in mind the actual date of the Dalling peerage and of Lord Dalling's death, as well as Sir H. Bulwer's membership of the House of Commons.

Among errors which should be corrected in the second edition, certain in the case of this gossiping and agreeable book, is one in the name of a distinguished French family on p. 192 of the first volume.

*History of the Incas*, by P. S. de Gamboa; and *The Execution of the Inca Tupac Amaru*, by Capt. B. de Ocampo. Translated and edited by Sir Clements Markham. (Hakluyt Society.)

DON FRANCISCO DE TOLEDO, who governed Peru as Viceroy from 1569 to 1581, was a man of great energy, and possessed considerable administrative talent. When he arrived in the country he found it in a very unsettled condition; and he thereupon set about establishing an orderly government, to which end, though no longer a young man, he undertook the formidable task of visiting every part of the vast territory under his rule, being accompanied in this visitation, which occupied no fewer than five years, by a number of officials and priests well acquainted with the language and customs of the country. But what is of more importance from a literary point of view is the fact that he commissioned Capt. Pedro de Sarmiento de Gamboa, the cosmographer of Peru, to write a history of the Incas, based on the oral evidence of all the Inca descendants then resident in Cuzco. A fair copy of this history, when completed, was sent, in March, 1572, to King Philip II., together with four cloths, on three of which were de-

picted the Incas and their wives, historical events, &c., while on the fourth was painted a map of Peru. The cloths appear to have perished; but the royal copy of Sarmiento's history found its way into the famous library of Abraham Gronovius, which was sold in 1785, and thence into the library of the University of Göttingen, where it lay, almost forgotten, for 120 years. In 1906, however, the text was printed by the Royal Society of Sciences at Göttingen with a scholarly introduction and notes by Dr. Richard Peitschmann; and Sir Clements Markham lost no time in translating the work for the Hakluyt Society.

"The history of the Incas by Sarmiento is," says Sir Clements, "without any doubt the most authentic and reliable that has yet appeared"; and bold would be the scholar who would challenge the opinion of the veteran President of the Hakluyt Society on a subject he has made peculiarly his own. But, as Sir Clements points out, the work has one serious blemish; it is written with an object, namely, to prove that the Incas were usurpers and tyrants, and that therefore the Spaniards had a perfect right to oust them from the domination of Peru—a thesis that the good bishop Las Casas more than twenty years before had vigorously contested, making Europe ring with the stories (only too true) of the cruelties perpetrated on the "Indians" by the Spanish invaders. That this was the chief purpose of Sarmiento's history is evident from his own words in his introductory address to the King. But we must join issue with our author when he accuses the Viceroy of having made interpolations in the manuscript blackening the characters of the Incas, which interpolations, he adds, "are so obvious, that I have put them in italics within brackets." But, strangely enough, we find in this translation, neither italicized nor bracketed, many passages containing accusations against the Incas in language quite as strong as that of some of those that are printed as interpolations; and, worse still, a comparison of the translation with the original shows that, in one case at least (on p. 10), Sir Clements has not hesitated to alter the wording to support his theory, though the passage he has italicized is plainly essential to what follows.

The first portion of Sarmiento's history is mythical, dealing with the fabled Atlantic island, the creator Viracocha, and the supernatural origin of the Incas. In the accounts of the lives of the Incas themselves we gradually pass from myth to tradition, and thence to credible history. The narrative is of considerable interest, and from it one learns much of the religious beliefs and practices, the manners and customs of the former inhabitants of Peru—the foot-notes that the translator-editor appends being mostly very helpful in elucidating matters that might otherwise be perplexing to the reader. Although Sarmiento completed his history at the beginning of

1572, it virtually terminates with the coming of the Spaniards in 1533, only a summary of later events being given. The reason is that this book (as the author states at the beginning) forms the second part of a complete history of Peru that Sarmiento had undertaken, the first part of which was to describe the country, while the third was to give in detail the events from 1533 to the end of 1572.

Unhappily, these first and last parts, if ever completed, appear to have been lost. But in view of the fact that Sarmiento fully intended to bring his history up to date, we think that Sir Clements Markham is somewhat captious in emphasizing the omission from this second part of any mention of the "judicial murder" of the Inca Tupac Amaru in December, 1571, by command of the Viceroy. This execution was certainly a black stain on the career of Don Francisco de Toledo, and he paid the penalty for it on his return to Spain, the King angrily ordering him out of his presence with the words: "Go away to your house; for I sent you to serve kings, and you went to kill kings." The result was that Don Francisco died soon afterwards, a disgraced and broken-hearted man.

To make up for Sarmiento's omission, Sir Clements Markham has given a translation, from a manuscript in the British Museum Library, of a graphic account of the events connected with the capture and death of Tupac Amaru, written in 1610 by Capt. Baltasar de Ocampo, who took part in, and was an eyewitness of, the proceedings. The old captain also gives an interesting description of the beautiful, but little-known province of Vilcapampa, the last refuge of the Incas after the submission of Cuzco to the Spaniards. Sir Clements has done well in disinterring this narrative, and adding it as a supplement to Sarmiento's history.

The translations, though they convey the general sense of the originals, cannot be called faithful, words being in many cases omitted, the phraseology often altered, and other liberties taken, such as changes in the spelling of proper names. A translator of an historical document has, we consider, no right thus to tamper with the original. We have noticed here and there an infelicity in the English rendering, and at times an inaccuracy. We need mention only one or two. On p. 102 Sarmiento, speaking of the Peruvian festivals, is made to say:—

"The first was called Raymi or Ccapac Raymi, which was when they opened the ears of knights at a ceremony called *huarachico*. The second was called Situa, resembling our lights of St. John."

In the first sentence the translator has erred in being too literal, as he has again on p. 127: the word *abrir* should here be rendered "slit" (on p. 129 the author uses the verb *horadar*, "bore"). In the second sentence "lights" is an unjustifiable alteration of the original, which has *regocijos*, "festivities." The only other error we would point out occurs on p. 48, where Sarmiento relates that

"Manco Ccapac took with him a bird like a falcon, called *indí*, which they all worshipped and feared as a sacred, or, as some say, an enchanted thing, for they thought that this bird made Manco Ccapac their lord and obliged the people to follow him. It was thus that Manco Ccapac gave them to understand, and it was carried in *vahidos*, always kept in a covered hamper of straw, like a box, with much care."

To the word *vahidos* is appended the footnote, "*Vahido* means giddiness, vertigo"; which, though accurate in statement, only plunges the reader into greater obscurity in his vain endeavour to guess in what the Peruvians carried the sacred bird. The translator has here been misled by Dr. Peitschmann, who prints as *en vahidos* what should really be *en vahidos*, this being merely a faulty spelling of *embaidos*, the plural form of the adjectival past participle of the verb *embair*, "to deceive." So that, instead of "it was carried in *vahidos*," we should read "deluded, they carried it." The way in which commas are inserted and omitted strikes us as extraordinary. Misprints, however, are few.

The book has a good bibliography and a full index. There are two maps—one of Central Peru, and the other of Vilcapampa; but many of the places mentioned in the history are not shown in either. Facsimiles are given of six pages of the Sarmiento manuscript and of the title-pages of the fifth and sixth Decades of Herrera's history. Finally, there are reproductions in colours of two drawings made by Sir Clements Markham in 1853: one, of a group of Incas in ceremonial dresses, from figures in the church of Santa Ana, Cuzco, painted in 1570; the other, a portrait of the Viceroy Don Francisco de Toledo, preserved at Lima. A description of this portrait, in a footnote on p. 6, speaks of the Viceroy as holding a sword in one hand, whereas the reproduction on p. 8 shows Don Francisco holding in his left hand what is unmistakably a roll of papers. The rest of the description is accurate.

*The Heritage of Dress.* By Wilfrid Mark Webb. (E. Grant Richards.)

THIS is not an exhaustive inquiry into the history and habit of dress, but a popular account, chiefly of the vestiges of former fashions traceable in modern English garments, in gloves and coats, in boots and uniforms and hats. Mr. Webb scarcely concerns himself with the origin of clothes, which, as Prof. Westermarck has shown, were, at least in a great many cases, adopted to enhance sexual attractiveness, and were the cause, not the result, of the feeling of shame. Sir George Darwin pointed out long ago that the theory of evolution might well be applied to the study of dress, and Mr. Webb has devoted himself to the development of that idea. He traces the progress of the petticoat and kilt from the shawl held in place round the loins by a girdle, rightly follows Mr. Calthrop in the derivation of the cockade, and explodes the popular belief that the



two buttons on the back of an evening coat are survivals of a support for a sword-belt.

Mr. Webb discusses various theories to account for the fact that the buttonholes of a man's coat are on the left side, of a woman's dress on the right; but he has not grasped the principle which the present reviewer would suggest as lying at the root of the matter. The left hand is used naturally, whether in carpentering or riding or taking coals from a scuttle, or in fact in any two-handed job, for holding and guiding, whilst the right hand does the work. (The use of the left hand for hitting is an unnatural one which has to be taught in boxing.) It is therefore natural in buttoning a coat to wish to hold the buttonhole with the left hand, whilst the right hand does the work of putting the button through. For the same reason women usually carry children on the left arm, and give them the left breast more than the right. To suit this practice, it is more convenient for women to wear bodices in which the right side overlaps the left.

We do not think Mr. Webb is very happy in some of his generalizations. "Men," he says, for instance,

"as shown by the red coats which they don for hunting and golfing, the colours in which they ride steeplechases or play hockey, or the dresses in which they bathe, seek as far as possible during their leisure-hour pursuits to go back to bright array."

We should have thought it obvious that the colours employed in almost all such cases are chiefly utilitarian. The huntsman wears pink in order to help his fellows, when thrown out, to pick up hounds; the football and hockey player in order that those on his side may see to whom to pass the ball; the golfer to indicate his presence on the links to those following him, and, especially on public commons, to those who are not playing and are in danger of being hit; and the jockey, as anybody who has ever seen a race or a race-card must know, in order to distinguish his horse and rider from the rest of the field. As to the red coat of the British army, Mr. Webb suggests that it may be a "warning" colour, like that of the hornet. But the purpose of a bright uniform, in days before the invention of long-range weapons of precision, was probably the same as that of the huntsman's pink or the footballer's jersey, and the choice of red is not strange, for it is both conspicuous and the natural fighting colour of blood and anger. The Lacedæmonian soldiers wore red.

Mr. Webb might well have referred to the coloured uniforms of the religious orders—the Grey Friars and so forth; and in this connexion the coloured liveries ordained by some of the founders of colleges might have been mentioned. Religious symbolism was the motive which impelled Robert Eglesfield to direct that the Fellows of Queen's College, Oxford, should wear gowns of crimson cloth—*blodii coloris*. But Mr. Webb devotes only a page or two to academic dress—a section of his subject which would have

rewarded research. In the robes of the Proctors he would have found the remnant of a tippet, or, as some hold, of a purse—just such a rudimentary organ, as it were, atrophied by disuse, as many of the "vestiges" which he has collected here; and in the history of the tasselled cap he might have traced the pedigree of the tuft-hunter.

Mr. Webb renders an interesting subject somewhat dull by a pedestrian style. The value of the book is, however, much enhanced by many plates and figures, the latter carefully drawn by Mr. W. J. Webb.

## TWO FRENCH WRITERS.

*François Rabelais*. By Arthur Tilley. Edited by A. Jessup. (Lippincott.)—The world laughed at the necessity of a society to explain Browning during his lifetime. In the case of Rabelais there was ample room, some centuries after his death, for an association of students to pool the results of their researches, and to discuss the riddles that he offers for solution. The foundation, about five years ago, of the "Société des Études rabelaisiennes" has already resulted in a considerable addition to the probable history, and some to the authentic history, of the man and his work. An example of the society's success is seen at the outset of Mr. Tilley's monograph, where he tells us that "even as regards the place of his [Rabelais's] birth there is room for doubt," though the local tradition that he was born at La Devinière "is strongly supported by the testimony of Rabelais's book." When we turn to the essay on Rabelais in the author's 'Literature of the French Renaissance,' published three years ago, we find that at that time Mr. Tilley held there was "practically no doubt" in the matter: according to Rabelais he was born at Chinon, and we might therefore "disregard an old local tradition that he was born at La Devinière." We draw attention to this reversal of opinion as to the birthplace, and the bearing of Rabelais's testimony on the disputed point, as an illustration of the difficulties attending a biographer, and a justification of the society which is devoting itself to the investigation of the life and work of Rabelais.

There are not nearly so many "possible" or "probable" conjectures in the biographical part of Mr. Tilley's book as in Mr. Lee's 'Life' of Shakespeare, but it is far less ambitious in its scope. There is almost as much doubt among Rabelaisians about what the man did as about what he meant. One thing he assuredly meant, and that was to keep a whole skin on his back. He would have afforded far less food for the curious had there been no Sorbonne, or rather none of the intolerance of which the Sorbonne was the French embodiment. Two men, in those years of growing revolt against the intellectual tyranny of Rome, managed to advance the cause of freedom without withdrawing from the Church, and held up to ridicule the baser and weaker parts of that Church's system with more effect than any acknowledged heretic. The Sorbonne condemned the writings of Erasmus—his 'Colloquies,' his 'Paraphrases,' and his 'Encomium Morie'; it condemned the 'Gargantua' and 'Pantagruel' of Rabelais. What saved Rabelais and his "most humane father"—for thus, as Mr. Tilley shows in one of the most attractive pages of this book, Rabelais addressed Erasmus—from being "burnt alive like red herrings" with

Louis de Berquin? They were chiefly saved by the absence of humour among their foes, and the presence of powerful supporters among their friends. The priesthood was certain that the 'Colloquies' and 'Pantagruel' were dangerous works, but it did not exactly see how to demonstrate the heresy of assailants whose points were so sharp that they could not be seized. Demonstration would not have been needed in the case of some beggarly student: he would have gone to the stake without it. But Erasmus was shielded by princes, and Rabelais was constantly protected by the Du Bellay family, one or other member of which, great ecclesiastic or great officer of the Crown, took him safely out of the way when the fire grew too hot.

Voltaire, who had declared that there was only about one-eighth of Rabelais which was worth having, and that "a good story of two pages was paid for by whole volumes of imbecility," admitted in later years that he had formed too low an opinion, and that, having seen more deeply into the intention of 'Gargantua' and 'Pantagruel,' he had derived extreme pleasure from a considerable part of those books.

Mr. Tilley holds, as we believe, the only view possible to an unprejudiced student, that Rabelais was endowed in a rare degree with the senses of logic, observation, and humour: the first two forced him to see men and things as they were; the last enabled him to record his "choses vues" without being cast into dungeons.

The principal fault of Mr. Tilley's volume in the eyes of the Rabelaisian will be its chief virtue in those of the expectant reader but slightly acquainted with its subject. It is largely filled with a lucid and accurate analysis of 'Gargantua' and 'Pantagruel,' broken by critical commentary, and enriched with quotations which, even in their English form, afford a fair idea of the humour, and some idea of the style, of a writer who, in the sixteenth century, did in his own way what Balzac was to do in the nineteenth—remodelled and expanded his native language. Mr. Tilley holds, and with reason, that, wit and humorist as Rabelais is, it is in the province of pure fun that his greatest triumphs are achieved, and that it is this very element of laughter which for nearly three hundred years led the majority of readers to regard him as a mere buffoon. Even in his own days, there were those who realized to the full how much knowledge of men, and criticism of their ways and motives, lay beneath the broad farce of his masterpiece. "He was no buffoon, no jester of the market-place," wrote his brother-doctor, Pierre Boulenger of Loudon, "but one who, with the penetration of a distinguished mind, laughed at the human race, its foolish wishes and credulous hopes." Mr. Tilley holds that, as an observer, Rabelais shows himself somewhat deficient in imaginative sensibility to visual impressions, and, as evidence of this defect, notes that though he spent over two years and a half in Rome, and diligently inspected her ancient monuments, their beauty and historic associations do not seem to have appealed to him. While he saw "quite through the deeds of men," he had little poetry in him; he could paint with broad sweeps of satirical jollity what he had seen, so far as it responded to his own instinctive understanding; but he never felt, and certainly never cultivated, that associative sense which, for those who possess it, lends the highest charm to the external world.

No one could write fairly on Rabelais without touching on his grossness, a quality

for which the want of that same imaginative sense is largely, we think, accountable alike in his own case and those of many of his contemporaries. They dealt with facts as they saw them, and deemed nothing that man did or said foreign to their pens, if it could be written without evoking the thunders or lightnings of the Church. Even in the light of modern delicacy Rabelais, however indecent, was not immoral, and his worst offences may be explained, without excusing them. They were, no doubt, as Mr. Tilley says, due "in part to his medical knowledge, which, with the naive pedantry of his age, he delights in displaying in and out of season," and in part "to his monastic training." We may doubt whether Mr. Tilley is altogether justified in adding, as a further explanation, "the absence of all feminine influences in his life." He held woman, we believe, in as high esteem as did most of the men with whom, as a distinguished physician and as the protégé of prominent personages in Church and State, he was accustomed to consort. He may have been proof against the influence of woman's eyes, but that he never came within reach of her character or conversation does not appear probable or even possible.

When La Fontaine—so runs the anecdote—asked a learned acquaintance if he thought St. Augustine had as much wit as Rabelais, he received the reply, "Prenez-garde, monsieur; vous avez mis un de vos bas à l'envers." It was a fair parry which may be commended to the attention of those who must be comparing Rabelais with other writers. Even Swift, called "the English Rabelais" by his contemporaries at home and abroad after 'The Tale of a Tub' came out, is more a subject for contrast than comparison. He was full of a venom of which scarcely a drop is to be found in Rabelais. The one lived on laughter, the other starved on bitterness. Rabelais stands alone, incomparable, surrounded, at a distance, by his many imitators.

Mr. Tilley's book is notably reasonable. He sees, and will make others see, the greatness of Rabelais, and also the defects. He gives us more description and illustration than criticism, but that is consonant with the intention of the series in which his work appears. We must add that it has a useful bibliographical appendix and a sufficient index.

"Madame Sand," Liszt is reported to have said, "caught her butterfly and tamed it in her box by giving it grass and flowers—this was the love period. Then she stuck her pin into it when it struggled—this was the *congé*, and it always came from her. Afterwards she vivisected it, stuffed it, and added it to her collection of heroes for novels." And he calls it a "traffic of souls," a traffic which Mr. Francis Gribble disentangles for us, almost brutally, but with strong common sense, in his book on *George Sand and her Lovers* (Eveleigh Nash). A good deal of the volume is a summary of well-known material, and begins by being a little tedious; but as the narrative continues the interest increases. Mr. Gribble tells everything there is to tell with perfect frankness, and he brings his evidence from all sources, not betraying any prejudices by the way. He balances one testimony against another, and comes to many probable conclusions. Out of the sequence of letters, personal confessions, and judgments of contemporaries, the figure of the woman slowly builds itself up, not as we are accustomed to see it in the biographies of friends and apologists, but with a great appearance of reality.

George Sand was thought, in her time,

to be a woman of genius, and a writer of genius. Her hour is over, and we can realize now that both as woman and as writer she was an improvisatrice, not a creator. She improvised her loves as she did her novels, with the same sincerity and facility of the moment. She played the woman in a man's part, and piled up chapters and volumes of profitable emotions. She seemed, both in life and in literature, to follow nature, but in both she lacked art. She could not see that anything which she did was absurd; yet she was at once voracious and unstable. She lived, in fact, on impulses in the intervals of a vast literary business. She was, in her way, a "siren," as Musset's mother called her after a convincing conversation; only a Mérimée, a man of wit and taste, could resist her; yet she leaves for us no impression of having been a great lover, an Héloïse, a Julie de Lespinasse, but rather of having been almost professionally devoted to the passions. It was only a Pagello who could say of her: "Yes, there is no denying that this woman's genius astonished and overwhelmed me." She appears to have made love to all her lovers, to have taken what she wanted, through some power which it is difficult now to realize in the woman of whom Balzac said: "She is not amiable, and cannot win affection." Affection, of a kind, she certainly compelled: from Chopin, who did not want to meet her; from Musset, whom she did not want to meet.

Mr. Gribble is straightforward, and probably just, in his analysis of the influence which George Sand exercised on her most considerable prey, Alfred de Musset. "She behaved," he says, "as lightly and as loosely as any grisette, and so did more harm than it would have been possible for a grisette to do.... In the case of George Sand it was the ideal itself that was attacked."

She helped him, as a man of letters, by making his imaginary pains poignant, and his poetic melancholy sincere,

"but she also gave him the spectacle of the best of women (as he imagined) behaving like the worst, and so destroyed his faith in women."

It is well said by Mr. Gribble that George Sand's eccentricities,

"though often extravagant, were always commonplace, deliberate, and predictable. She defied the conventions with the regularity of a clock-work machine, even though she must work fourteen hours a day in order to be able to do so. .... That was one of the incompatibilities that separated her and Musset; and that is why she thought Chopin 'demoralized' when inspiration possessed him."

Was Dumas fils in the right when he said of her: "C'est en vain qu'elle voudrait être passionnée, elle ne peut pas; sa nature physique s'y refuse"? There is some barren strain of calm in her wildest transports; and her transports, where they were as temporary as with Pagello, were apt to find such expression as this:—

"When your looks are tender, I shall fancy that your soul is speaking to mine. When you lift your eyes to heaven, I shall imagine that your intelligence is ascending to the eternal home from which it emanates."

But there was a deeper and more terrible coldness yet, a "vanity of sentiment," as Mr. Gribble calls it, which led her, when she heard that Chopin, whom she had deserted, was dying, to say: "He shall never die in any arms but mine." She knocked at his door, and was turned away from it. He had said to Fontana: "I have never cursed any one, but life has grown so intolerable that I think it would help me to die more easily if I were to

curse Lucrezia," Lucrezia being George Sand, as she saw herself in her novel 'Lucrezia Floriani.'

George Sand died famous, composed, respected. She seemed to be one of the great romantic figures of her period, blotting out even Balzac in the memory of the public. She was almost taken to be a moralist, and her transmutations of Lamennais, of Michel de Bourges, of the Saint-Simonians, were accepted as new doctrine. To us now the talk about freedom seems as far away as the actions by which she illustrated them. She thought she had always been a good, kind woman, and that in following the voice of nature she had done no more than a woman's duty. Her conduct and her gospel were alike suited to the moment. She seemed, in the eyes of all Europe, to be emancipating woman. We may ask, to-day, if women are any nearer to emancipation because George Sand set them a pattern of irregularity, by which she was content to work out her mundane salvation, at the expense of several men of genius.

#### OUR LIBRARY TABLE.

In our review on December 7th, 1907, of the French original of the third volume of the *Memoirs of the Comtesse de Boigne*, we explained why it was difficult to extend to that instalment the praise given by us to the second part. While she was virtually the lady of the French Embassy in London, the author was in a better position to tell stories and describe characters of interest to English readers than when settled in Paris after the Restoration and seeing through the eyes of Pozzo di Borgo and of Pasquier. The translation, now published by Mr. William Heinemann, gives us exactly the contents of the volume thus described. We looked with some curiosity to see whether the singular notes of the French editor had been translated without remark, and found with some astonishment that this course had been taken. In chap. v., for example, there will be found the long and striking annotations of M. Nicoulaud, revealing the inaccuracies of Madame de Boigne with ruthless pen. Never was there an editor of the first edition of a book who took so active a part in exposing the blunders, and calling attention to the prejudices, of his author. We quoted, in our review of the original, the explanation of the "fatal example" set by England in allowing a revolutionary usurpation to triumph over a "Catholic king." The condemnation of our 1688 was not a sufficient excuse to lead the editor to spare Madame de Boigne herself. In the translation we read:—

"Madame de Boigne here re-echoes certain opinions which were unfortunately very common in the so-called Liberal *salons* of this period. The violence of the campaign directed against the company of Jesuits and the hypocrisy of its methods is well known. In any case, when or wherever Masonic sects have felt themselves sufficiently powerful to attack the social order, they have generally opened their campaign by attempts to destroy or to weaken the Society.... Reading the memoirs of this party, we are surprised by the ridiculous prejudices which dominate the clearest minds."

The attack on the "exactitude and impartiality" of Madame de Boigne is continued in every chapter, and almost on every page. Yet it might be pointed out that the "Legitimate" king, Louis XVIII., used even stronger language than that of Madame de Boigne in describing many of the follies of the reaction that led up to his brother's fall.



The translation is generally competent, although it might in many passages be improved, as, for example, where the Duc de Liancourt is made "to say 'I much prefer the age'": although what he did say was, "J'aimais encore mieux le temps" — ("that when my ancestors were unable to read"). The shades of difference are slight, but any change was here unnecessary. It is so rarely possible to render the sense by a literal translation that this should invariably be done when nothing is lost by it. The slight errors of the original are retained in the translation. Among them we are disposed, on the authority of correspondents of *Notes and Queries*, to class "Sophie Daw" for Sophy Dawes, the lady of the Duc de Bourbon's death-scandal at Chantilly. The index is not free from mistakes and oddities. The Duc Decazes is indexed as "Decazes, M."; while the Duc de Richelieu is indexed with his title. If a difference was to be made, it should, we think, have been in the opposite direction, inasmuch as the Richelieu dukedom dates only from 1822, and the Decazes from 1820. Moreover, Madame de Boigne describes fully the circumstances connected with the sudden bestowal of a dukedom on Decazes, a private secretary, not of high birth, who had held office as Minister for but a few months before his fall. We may note in this connexion that to an earlier Duc de Richelieu who is also in the index is assigned a foot-note belonging to the new man whose statue adorns Odessa.

THE certainty of debates in Parliament on *Old-Age Pensions* ensures a sale to a handy volume by Mr. William Sutherland, published by Messrs. Methuen & Co. It gives a full view of many leading schemes, and states their advantages and drawbacks. We have found nothing to detract from its usefulness in our perusal. The author has near the end of his book a chapter called 'A Practicable Pension Scheme,' in which he tries to avoid the objections raised against many of the others. In our examination of it we are led to suggest that there is a difficulty about the paragraph, "Persons who suffered from incurable infirmities or maladies should be admitted to the pension scheme at a much earlier age." Certain diseases of occupation have now been classed with accidents under the Workmen's Compensation law, and there is power to make additions by order to the schedule. In some industries incurable maladies are produced by the trade, and lead poisoning is now scheduled for that reason; while, by a decision reached after much difficulty and not unlikely to be overruled, potters' asthma and some forms of tubercular consumption connected with other trades have been excluded from the schedule. It is clear that there is vast difficulty in applying the old-age pension system to invalidity without a general consideration (such as prevails in Germany) of the whole subject of provision for sickness among workpeople. Great practical difficulty would be found in the legislation meant to carry out the author's view of exceptional treatment of such cases.

*Human Justice for those at the Bottom: an Appeal to those at the Top.* By C. C. Cotterill. (Smith & Elder.)—This is a well-meaning, but diffusely written book, the title of which explains its purpose. It is hortative rather than illuminating. The author's "plan" is "that those at the top should without delay come to the aid of those at the bottom, and out of their own vast abundance should remedy the corresponding destitution of these." But he has been told (surely with great

reason) that this is not enough, and so he appends "some outlines of a constructive scheme of action," from which it appears as a first and absolutely necessary condition that the upper classes should act as a *united body*, and with the set determination to succeed, and as a further condition, that *the whole body* of the upper classes, whose health and age render them capable of being useful, must be available for personal service. Except that a representative committee of the upper classes should be formed, and should draw up a statement, we do not gather that the author is prepared with any further rules, e.g., for apportioning either the money collected or the personal service available. In this he shows a wise distrust of rules for such a purpose, but the book is left in the position of a moral motor-car in which the sparking apparatus is in perfect order, but which cannot move an inch.

*Elements of Psychology.* By Sydney Herbert Mellone and Margaret Drummond. (Blackwood.)—As a textbook in which the needs and difficulties of the beginner receive primary consideration this volume will be found useful, not only by reason of the exposition, but also of the systematic way in which references are given to other works, with useful remarks upon their character and standpoint. The authors are not too proud to mingle exhortation and advice with their exposition when a good purpose can be served, and such advice is often excellent. For example, on p. 41 the reader is rightly warned against taking on trust any illustrative descriptions of psychological situations, and advised to test them by observing similar situations for himself. This, it need hardly be said, is the crux of the whole matter. The book keeps thoroughly "real" throughout. It is also marked by the same characteristic as Dr. Mellone's 'Textbook of Logic'—its discussions show a sound general philosophy in the background, without in any way hampering the purely scientific exposition. In a prefatory note we have the golden saying: "The student is reminded that the index is intended to be used." It is a special merit in the book that such knotty points as subconsciousness, mental activity, and the nature of the emotions, are handled so as to leave the student perplexed with real difficulties only, and not merely in a state of confusion in which all view of the real problems is blurred and hazy.

*Public Libraries: a Treatise on their Design, Construction, and Fittings.* By Amian L. Champneys. (Batsford.)—Mr. Champneys has set himself the task of furnishing a complete and practical aid in the designing of public libraries to the library architect, the librarian, and the library committee. In this we think he has succeeded within fairly reasonable limits. He has shown a thorough knowledge of practical details and the latest achievements, both in England and in the United States. He has boldly reversed the usual order of such textbooks as his, and has proceeded from the particular to the general, considering first what are the necessities of any library, and then the library as a whole. His book will be indispensable to all those in authority who may have to build or rebuild a public library, or to arrange for additions. If we ventured a criticism, it would be that Mr. Champneys seems to under-estimate the changes in plan caused by modern innovations in librarianship. We anticipate a general suppression of the newspaper-room in the course of a year or two, and no new library is likely to contain one,

the advertisement sheets being properly posted outside before the library is opened. The change in plan this will occasion, however, is much less important than that due to the adoption of open access to the shelves, where the labour of fetching books will be replaced by that of supervision. Comparatively few of the illustrations given by Mr. Champneys are of use to the designer of such a library in England. The question of providing meeting-rooms in connexion with the public library is also to be considered as pressing in the near future. We have nothing but praise for the attention to details shown by the author, who has evidently studied the matter from the point of view of the public reader and of the librarian with the trained skill of the architect. An appendix contains the principal provisions of the Public Libraries Act. The numerous plans of public buildings are all drawn to the same scale, an easily appreciated convenience to the reader in comparing details.

It will be a great convenience, more particularly to country booksellers who cannot attend the London sales, to receive *Book-Prices Current* (Stock) in bi-monthly parts, although such parts have an unfortunate tendency to get lost. The first instalment of the new volume (the twenty-second) offers little material for comment, although it seems that the editor, Mr. Slater, has considerably reduced his limit of price for inclusion, many lots being reported which fetched less than a pound, and one (No. 882) as little as five shillings. If the limit is to be fixed at the latter amount, each season's sales will require two or three full volumes; but, if the reporting is done with judgment, the abandonment of any limitation as to price will be welcomed. Many rare books sell for less than a sovereign, and these some day may become the "sport" of the collector. The small price paid for the first edition of 'Waverley' (No. 844) is explained by the fact, pointed out at the time of the sale, that vols. i. and ii. had no imprint, and this should be recorded in Mr. Slater's 'Corrigenda.' Macready's library was, we think, sold in London soon after his death, and it would have been well to point this out in connexion with the sale at Sotheby's last October of a number of books from the great tragedian's collection, otherwise it may be supposed that this selection constituted his library. The sales reported in this part reach only to November 5th.

We note one consequence of the new edition of that excellent book, Muther's 'History of Modern Painting,' 1895-6: made a "remainder" at a guinea soon after it was published, it has for some years sold at auction for from 3*l.* to 4*l.*, but has now "dropped" to 1*l.* 10*s.* (No. 316). Crabb Robinson's 'Diary,' 1869 (No. 334), still keeps up its price, and we are surprised that a cheap one-volume edition of it has not appeared, as the copyright will soon expire. Dighton's portrait of the first Mr. Christie on the cover of this part looks very much the worse for wear, and might now give place to that of some other worthy of the book-sale rostrum.

*A Hundred Great Poems*, selected and annotated by Richard James Cross (New York, Henry Holt & Co.), is a neat little book, of which the type (except for one or two pages of sadly slanting lines) and the contents are both pleasing. The editor claims for the large majority of his selections an assured first rank; but we cannot call Horace Smith's 'Address to the Mummy' a great poem, or Longfellow's 'Psalm of Life,' or Henry Sidgwick's 'Goethe and Frederika,' which is pretty enough, and new to us.

*The Maid's Tragedy* and *Every Man in his Humour* are published by Mr. Francis Griffiths in a new series of paper-covered "Old English Plays," edited with Introduction by Mr. F. J. Cox. The venture is a laudable one, for which we wish wide success.

MESSRS. MACMILLAN issue *Sir Walter Scott*, an address by Mr. George Wyndham to the "Edinburgh Walter Scott Club" last November, which is a whole-hearted eulogy of the Waverley Novels, and excellent both in style and matter. Mr. Wyndham's views, though not those of many critics of to-day, seem to us fairly maintained; but we think it a pity that he has minimized Scott's responsibility for his own downfall.

THE same firm have published an excellently printed and neatly bound edition of Seeley's *Ecce Homo* at a shilling. This is one of the cheapest books we have seen for some time.

*Burke's Peerage, Baronetage, and Knightage* reaches this year its seventieth issue (Harrison), being edited by Sir Bernard Burke and Ashworth P. Burke. It is a stately volume of such a bulk as to suggest its early division into two parts, if the fount of honour continues to pour out distinctions as it has done lately. However, 1907 was not so prolific in this respect as the two previous years. The Preface duly mentions that the life peerage of Davey is extinct, but it still figures, though so described, in the text among the living, as do the late Sir Henry Dymoke and Sir Denham Jephson-Norreys. The Edward Medal for Miners and Quarrymen is a novelty of last summer. Though we should be sorry to endorse all the legendary parts of the pedigrees recorded here, the volume may be generally trusted as the premier authority on the peerage, and all the details that we have examined are free from fault. Thus the noble family of Ferrers is now only credited with Staunton Harold as a seat, Chartley Castle, another historic place, having been sold four years ago. The 'Mottoes with Translation,' as we have remarked before, show weakness in Latin, and might be corrected with advantage by a scholar. *Quid*, for instance, does not mean "who"; verbs do not, like adverbs, take accents; and, though we find a reference to Persius, more familiar ones to Horace (e.g., "Odi profanum") are not noticed. *Servamus* does not mean "let us preserve." Some of the blocks of the arms are getting worn, and might be replaced.

*Lodge's Peerage, Baronetage, and Knightage* (Kelly's Directories) is edited this year by Sir Arthur Vicars, and is not only a handsome, but also a thoroughly trustworthy volume. The heraldic illustrations, for which 'Lodge' has a well-deserved reputation, are excellently done, and the blazon throughout has undergone personal revision by the editor, one of the ablest heralds of the day. He wisely inserts a caveat where the arms of baronets are used, but not legally recorded. The details given of the issue of knights are welcome; and the whole volume affords a satisfactory view of the subject, being, in addition, decidedly cheap in view of its quality.

To those who like something less magnificent and bulky than the volumes just noticed the Peerages of *Debrett* (Dean) and *Dod* (Whittaker & Co.) are to be commended. The former contains 2,500 pages, and in a very interesting Introduction considers various points, such as the average yearly distribution of honours, the Report of the Committee on the Baronetage, and

statistics for the past twenty-five years. It appears that during the past twelve months upwards of 455 honours were conferred. To keep pace with such a flow of distinctions cannot fail to be a difficult business, apart from the pitfalls involved in similar names, explained in the Introduction. 'Debrett,' however, performs its duties with zeal and discretion. 'Dod' is a triumph of neatness and compactness, and for purposes of ready reference is, as we have said before, unrivalled.—*Kelly's Handbook to the Titled, Landed, and Official Classes* (Kelly's Directories) and *The Clergy Directory* (J. S. Phillips) are too well known to need our commendation.

WE congratulate *The Bookseller* on reaching its "Jubilee Number, January, 1858-1908," which contains in nine articles an interesting illustrated survey of the progress of the paper and of bookselling. Joseph Whitaker, who invented the famous 'Almanack' in 1868, was also the founder and first editor of *The Bookseller*. In 1874 his son J. Vernon Whitaker was entrusted with the editorship, and the 'Reference Catalogue of Current Literature' was begun. Father and son both died in 1895, and since that date two other sons, Mr. George H. Whitaker and Mr. Cuthbert W. Whitaker, have managed the business. The remaining articles include an account of the services of John Francis towards removing the 'Taxes on Knowledge'; 'Trade Dinners'; and 'Some of the Great Houses' whose names are imperishably connected with literature. A reduced facsimile is presented with the "Jubilee Number" of the first issue. This has a special section on the Indian Question, and records *inter alia* the thirtieth edition of Tupper's 'Proverbial Philosophy,' Masson's 'Life of Milton' (shortly to appear), 'A Universal History for Young Persons,' and 'The Jokings of an Old Woman of Eighty,' third edition.

#### OUIDA.

Mlle. LOUISE DE LA RAMÉE, better known as Ouida, the novelist, died on Saturday last at Viareggio. The Civil List pension of 150*l.* a year recently conferred on her revealed the fact that she had been living for some time in a state of poverty. Her end was hastened by her exposure to cold, and she steadfastly refused medical aid.

Born of an English mother, whose father was a merchant at Bury St. Edmunds, she spent part of her girlhood there. For many years she had resided in Italy. She had a long career as a writer, beginning in the magazines as early as 1861. In 1863 appeared 'Held in Bondage,' which was succeeded in 1865 by 'Strathmore,' a story which attracted enough attention to be parodied more than once. 'Under Two Flags' (1867) is probably her best story, excellent in plot and movement, and containing an attractive study of a vivandière. 'Tricorin' (1869), 'Puck' (1870), 'A Dog of Flanders' (1872), 'Two Little Wooden Shoes' (1874), 'Moths' (1880), and 'Wanda' (1883), were the most striking among her long list of novels. She went on writing them steadily, but her recent work, apart from 'The Massarenes,' an able but unpleasant study of a plutocrat, did not attract the attention paid to her earlier books. Her vogue was past; her *beau sabreur*, her ingenuous and often priggish heroines and wicked men of the world, her extravagance, often verging on eloquence, and cynicism ceased to attract. She had considerable powers of writing, and a better equipment of knowledge than many writers

possess to-day, having a keen interest in art, ancient and modern; but her views of life were romantically false. Unfortunately, too, she always wrote more than she knew; she crowded her stories with inaccurate details, especially concerning University life, putting, for instance, a little *Heuriste* into a shop in a back lane where there are no shops, elms in a famous college court where there is no tree, and meerschauts into the mouths of oarsmen on the river. One gentleman had for his motto "not Pro Deo, but Pro Ego"; another was "a smasher of the entire Decalogue." Her artistic Bohemian had eyes full of "rich Aristophanic humours, brilliant Swift-like irony, and Burgundian Piron wit of many nationalities." Her "beauty" men were usually offensive, and her views of the *demi-monde* were considered very wicked in a past age; but it may be noted that she indulged in nothing like the licence of the novelist of to-day. She had admirable verve, and in spite of her sentimentality, real feeling for the poor and for animals. Her ideas, as may be seen in 'Views and Opinions' (1895), she maintained with fearless outspokenness, and mingled with her wild writing a good deal of epigram and sound sense. She repelled the interviewer, and poured legitimate scorn on the vulgar curiosity concerning the private lives of the eminent which modern journalism has encouraged. In her work she was the successor, not of Bulwer, as has been suggested, but of a writer now forgotten, George A. Lawrence, the once popular author of 'Guy Livingstone' (1851), 'Sword and Gown' (1859), and other stories. With more scholarship and knowledge of the world than Ouida, he introduced the *beau sabreur* and his *bonnes fortunes*, and tilted at conventionalities.

#### NOTES FROM PARIS.

THE nomination of Sociétaires of the Comédie Française has ruffled certain spirits, including M. Silvain, who consoles himself with the hope of obtaining for his wife the right to create the principal part in a play called 'Jérusalem' by the poet Georges Rivollet. This is the first time that the author of 'Alkestis' and 'Les Phéniciennes' has attempted a modern tragedy in prose. The piece should interest English playgoers because it portrays a member of your Parliament, to whom M. Rivollet has given a fine character. M. and Madame Silvain at one moment thought of introducing the play first in London.

The M.P. comes of a family of free-thinkers, and one of his ancestors suffered martyrdom at the stake by order of the Inquisition. The heroines of this story of passion are devoted Catholics.

Rivollet will dedicate to Hervieu his novel, 'La Dentelle de Thermidor,' which has been appearing in the *Revue de Paris*. In the volume your readers will find a new chapter and a witty preface, in which the author defends himself for seeming to write an historical work. He has supplied his poet imprisoned in "Port-Libre" with curly hair, a Greek soul, and the appearance of an André Chénier addressing verses to "La jeune captive"; but he does not pretend to identify the two poets. In every prison of the Revolution four or five poets wrote verses in honour of several captive ladies. The one who inspired Chénier, Mlle. de Coigny, was in the prison of Saint-Lazare with a lover; but she merely inspired Chénier's muse without touching his heart. To prove that his hero is a child of fancy, Rivollet has drawn from the 'Memoirs of the Prisons' a madrigal addressed by an un-



known poet to "sœur Colette." The author's theme is the gaiety of the French noble at the foot of the scaffold. C. G.

## NOTES FROM BANGKOK.

December, 1907.

SOME few books have lately been published in Bangkok which deserve perhaps more than a passing notice. I am not speaking of the numerous reviews and magazines, which are mostly of the style of *Ti-bits* and papers of that sort, and cannot claim to be classed as literature, but at best only show that there is a demand for reading, if such reading can be provided at a small cost.

Amongst these new books the first rank may be claimed by a small pamphlet of only 24 pages, the 'Phra Rajaphongsavadan Krung Kao.' It is a chronicle of events in Siam from Chulasakarak 696 to 966 (1334-1604). The brevity which its author affects is in many cases excruciating. He chronicles the events as they were written down in the yearly calendars, and he presupposes that the reader is well acquainted with the facts to which he refers. The dates do not correspond with those given in the official history, published first in 1795, and again, in the reign of Phra Nang Klao, by Somdet Phra Paramanujit in 1840. The dates of the official history, on the other hand, agree with the dates given in the history of Burma and Cambodia; but as both these chronicles were written at a date later than that of the newly discovered MS., the presumption of correctness is certainly in favour of the new authority. Its discovery amongst a number of other MSS. of no value is certainly interesting, and would show that fresh MSS. may still be unearthed. It was therefore certainly a good idea to have the MS. at once printed, without any additions and corrections, even if they might appear obvious. It was also a piece of good luck that Prince Lophuri found in his travels up country, in the temple Chulamani at Phitsnulok, an inscription which referred to events recorded in these chronicles, and which is here reprinted. Prince Damrong in a short introduction has pointed out the importance of the MS. for historical research. It is important to insist on the fact that it has been printed without alterations, as, for reasons which it would take too long to explain, every new editor of an old work thinks himself justified in correcting the text. He even sometimes does not scruple to make some additions—additions which may be obvious enough, but the proper place of which is in foot-notes. Unfortunately, old profane MSS.—i.e., MSS. which date from before the destruction of Ayuddhya in 1767—have not yet been found. Most of the literature kept in MS. dates from the reign of Phra Buddha Yot Fa (1782-1808); and MSS. of the sacred literature do not seem to go back further than 250 years.

A work which deserves wider notice is the one published by Phya Prajakitkorachak only a few days before his death in October last. He calls the volumes 'Phongsavadan Yonok,' and carefully edits in the work the chronicles of the Northern States, as far as they are still extant, having reference especially to the history of Siam before the foundation of Ayuddhya and the establishment of the Siamese monarchy. The author, who died a judge of the King's Court of Appeal, had in previous years travelled throughout the

kingdom, and had collected (not an easy task) the MSS. dealing with the laws and histories of the States he visited. Some of these chronicles he had previously published in the *Vajirānā Magazine*, but we now get the complete work.

All these chronicles present in their latter part true history, whilst in the earlier parts the tendency exists to attach it to the legends of the Buddha. Throughout the Far East the names of towns and provinces are those of Indian chronicles. Sometimes we find an adaptation of indigenous names to Indian names and vice versa. Names of towns disappear, ancient names are given to newly founded cities: we find in many instances the vulgar name of the town and an official one; the chiefs affect the name of Indian origin, and so the name of Kamboja, for instance, enters, as the author points out, into the name of the chiefs of seven different States of the Thai Yai.

There is a very wide field open for research, and in gradually printing the old chronicles as far as they can be traced we may hope that, to quote the late Prof. Weber, "Auch hier wird's tagen."

The first volume of the Siamese translation of the famous chronicles of Ceylon the 'Mahavamsa' has also just been issued. The translation was made by the Phya Dhammaparohit in the reign of Phra Buddha Yot Fa, and revised at that time by the Department of Scribes. There was a lively literary intercourse between Siam and Ceylon in the eighteenth century, and many MSS. came to Ayuddhya through the missions which were sent from Ceylon and returned from Ayuddhya.

The Cambodian MSS. present, as Prof. Hardy pointed out, a somewhat fuller version than the MSS. edited by Turnour, and this version was in all instances followed in the Siamese rendering. The second and last volume of the translation is ready for publication, and within a few months also the Pali text, with the various readings as found in the Cambodian MSS., will be duly edited.

Some modern literature may be likewise worth recording. After the King's return from his visit to Europe this year Phya Srisahadheb (Seng), who accompanied the King on his first journey as secretary in 1897, and has since occupied the position of Vice-Minister and Under-Secretary of the Interior, published an account, fully illustrated, of that journey, chronicling the more important events. Many interesting things are recorded, and perhaps one which deserves special mention is an account of the King's stay in Kandy to visit the Malikava temple in which the famous tooth relic is kept. The King was well received, but when he expressed the wish to examine this relic, and to handle two MSS. on gold leaves, the requests were refused for some reason or the other. The King, who had been hailed as the "Supporter of the Faith," naturally resented this act, and refused to accept the address and the offerings made to him or subsequent apologies. His attitude seems to be reasonable. After all, a relic is only worth what people believe it to represent, and according to Siamese Buddhist ideas the numerous Buddha statues and images kept in temples and houses are not objects of worship, but are only kept, to use the words of an old MS., "as images or likenesses of his person, made for the purpose of keeping his followers mindful of him, and consequently to gladden and delight their heart by thoughts of the Infinitely Knowing one."

I might include in this review other publications as showing that Siam is taking a lively interest in the world's progress, or

what is called such. Versions of the Japanese-Chinese war, and one of the Japanese-Russian war, are much appreciated: in the service paper the *Yuddha Kosa* (the organ of the War Office) the various questions arising out of it are discussed. The *Desabhipal* is the semi-official organ of the Ministry of the Interior, and is now in its third year. Issued in the first instance simply as a service paper, it may now be bought, and is freely circulated. It contains exceedingly interesting information and details as regards history and administration.

Soon after the return of the King from Europe he celebrated his forty years of reign in the old capital of Ayuddhya where extensive excavations had been made with a view to discovering the sites of the old palaces and temples. On that occasion he sanctioned the creation of the Poranagadi Samoson (Historical Research Society), of which he himself assumed the presidency. Besides the publication of Siamese historical literature, as far as it can still be traced, and of inscriptions, it is intended to issue the more important old works on Siam written in foreign languages, where necessary in an English rendering.

The letters which the King addressed to his daughter Princess Nibhanabhadol during his recent voyage to Europe, giving an account of his travels, and impressions of countries and peoples, are being edited and printed by Prince Damrong, and preparations are being made for an English version. They are 43 in number, and will be published seriatim, the first three having just appeared. It is claimed for them that, "in the acknowledged scarcity of Siamese literary style," they may serve as a guide and model for literary composition.

O. F.

## SALE.

MESSRS. HODGSON included in their sale last week the library of the late Capt. J. St. John Frederick and other properties, the following being the chief prices realized: Imitations of Drawings by Holbein, published by Chamberlaine, original edition, 31l. Pyne's Royal Residences, large paper, 3 vols., 18l. 15s. Ackermann's Microcosm of London, 3 vols., 14l. Smith's Catalogue Raisonné, 9 vols., 20l. British Museum Catalogues, 49 vols., 30l. Meyer's Illustrations of British Birds, 4 vols., 17l. 5s. Gould's Humming-Birds, 5 vols., 25l. Donovan's Insects of New Holland, 16l. Cramer, Les Papillons exotiques, 5 vols., 13l. 5s. Annals and Magazine of Natural History, 102 vols., 1829-32, 40l. 10s. Curtis's Botanical Magazine, 1787-1846, 72 vols., 30l. Edwards's Botanical Register, 33 vols., 28l. A collection of original coloured Chinese drawings in 2 vols., royal folio, 25l. 10s. A collection of printed excerpts referring to the military affairs of Great Britain, 29 vols., 17l. The total amount was 1,534l.

## LIST OF NEW BOOKS.

## ENGLISH.

## Theology.

- Belhitz (J. H.), Gloria Crucis, 2/6 net. Addresses delivered in Lichfield Cathedral, Holy Week and Good Friday, 1907.  
 Dictionary of Christ and the Gospels, Vol. II., 21/ net. Edited by James Hastings, with the assistance of John A. Selbie.  
 Henson (Canon H. Hensley), The National Church, 6l. Essays on its history and constitution, and criticisms of its present administration, with Introduction by the Rev. J. Llewelyn Davies.  
 Marshall (Rev. W.), The Nature of Christ; or, the Christology of the Scriptures and of Christ, 3/6 net. Third Edition.  
 Milligan (G.), St. Paul's Epistles to the Thessalonians, 12l. The Greek text, with Introduction and notes.  
 Westminster New Testament: Vol. I. The Gospel according to St. John, Authorized Version, 2/ net. With Introduction and notes by the Rev. H. W. Clark.

## Law.

- Freeman (W. Marshall), The Patents and Designs Act, 1907, 3/6 net. With notes and an Appendix on Chemical Patents.  
 Phipson (S. L.), Manual of the Law of Evidence, 7/6.  
 Webster-Brown (J.), The Finance Acts, 1894, 1896, 1898, 1900, and 1907, and Revenue Act, 1903, 8/ net. Deals with the Estate Duty and other Death Duties, with notes, rules, and table of forms.

## Fine Art and Archaeology.

- Archæological Survey, Eastern Circle, India, Annual Report for 1906-7.  
 Dobson (A.), William Hogarth, 6/ net. New Edition, with 76 illustrations. For former notice see *Athen.*, Feb. 14, 1880, p. 221.  
 Early Woodcut Initials, 21/ net. Contains over 1,300 reproductions of ornamental Letters of the fifteenth and sixteenth centuries, selected and annotated by O. Jennings.

## Poetry and Drama.

- Abercrombie (L.), Interludes and Poems, 5/ net.  
 Dark Ages (The), and other Poems, by "L." 2/6 net.  
 Isen (H.), Collected Works: Vol. I. Lady Inger of Ostrat; The Feast at Solhoug; Love's Comedy, 4/ net. With Introductions by W. Archer and C. H. Herford.  
 Shakespeare, The Comedy of Errors, 2/6 net. Edited by W. G. B. Stone, in the Old Spelling Edition.  
 Synge (J. M.), The Tinker's Wedding, 2/ net. A comedy in four acts. New Edition.  
 Tower Press Booklets: The Egyptian Pillar, by E. Gore-Booth; Deirdre, a Play in Three Acts, by A. E., 1/ each.

## Music.

- Folk-Songs from Somerset, Fourth Series, 5/ net. Edited with pianoforte accompaniment by Cecil J. Sharp. For former notice see *Athen.*, June 9th, 1906, p. 711.

## Bibliography.

- Bookseller, Jubilee Number, January, 1858-1908.  
 Books printed in Iceland, 1578-1844. A fourth supplement to the British Museum Catalogue, with a general index to the four supplements.  
 Literature of Libraries in the Seventeenth and Eighteenth Centuries: V. A Brief Outline in the History of Libraries, by Justus Lipsius; translated by J. C. Dana. VI. News from France; The Surrender of the Library, two tracts by Gabriel Naudé.

## Philosophy.

- Aristotle, Works: Part I. The Parva Naturalia, 3/6 net. Edited and translated by J. A. Smith and W. D. Ross. Monist, January, 6/ net.

## Political Economy.

- Cunningham (Archdeacon W.), The Industrial Revolution, 5/ net. Reprinted from 'The Growth of English Industry and Commerce in Modern Times,' and deals with the parts entitled 'Parliamentary Collectivism' and 'Laissez Faire.'

## History and Biography.

- Debrett's House of Commons and the Judicial Bench, 1908, 7/6 net. Illustrated with 500 armorial engravings.  
 Dod's Parliamentary Companion for 1908, 3/6 net.  
 Fisher (H. A. L.), Bonapartism, 3/6 net. Six lectures delivered in the University of London.  
 Hope (J. F.), A History of the 1900 Parliament, Vol. I. 1900-1901, 7/6 net.  
 Second Afghan War, 1878-90, 21/ net. Abridged official account produced in the Intelligence Branch, Army Headquarters, India.  
 Valiya (C. V.), Epic India; or, India as described in the Mahabharata and the Ramayana.

## Geography and Travel.

- Corner (C.), Ceylon, the Paradise of Adam, 10/6 net. A record of seven years' residence in the island.  
 Egypt and How to See It, 2/6. Illustrated by A. O. Lamplough.  
 Hickmann (Prof. A. L.), Geographical-Statistical Universal Pocket Atlas, 5/ net.

## Sports and Pastimes.

- Laws of Auction Bridge as played at the Bath Club, and the Laws of Bridge (revised 1904), reprinted from the Club Code, 6d.  
 Roberts (J. and C.), Roberts' Billiard Life, 1/ net. Edited by "Vivid," and illustrated with portraits, &c.

## Education.

- University College of North Wales, Calendar for Session 1907-8.

## Philology.

- Denison (T. S.), Nautal or Mexican in Aryan Phonology (not including Formative Syllables).  
 Flosculi Greci Boreales, sive Anthologia Græca Aberdonensis, Series Nova, descriptis Joannes Harrower. Greek verse from Aberdeen, edited by the Professor of that language in the University.  
 Grainger (J. M.), Studies in the Syntax of the King James Version. No. II. of the Studies in Philology of the Philological Club of the University of North Carolina.

## School-Books.

- Hayens (H.), The Story of Europe, 1/6. In Collins' School Series, with maps and coloured pictures.  
 Johnson, Life of Milton, 1/6. Edited by S. E. Goggin in the University Tutorial Series.  
 Longmans' School Shakespeare, 2/6. Consisting of twelve of the most suitable plays for school reading, edited, with glossary, by A. V. Houghton.  
 Scott (Sir W.), A Legend of Montrose, 2/ net. Edited, with Introduction, notes, and glossary, by G. S. Gordon.  
 Sismondi (J. C. L. S. de), Marignan, Conquête et Perte du Milanais, 2/ net. Edited by Arthur Wilson-Green in the Oxford Modern French Series.

## Science.

- Bocher (M.), Introduction to Higher Algebra, 8/ net.  
 Chemical Manufacturers' Directory, 1908, 2/6 net.  
 Druce (G. C.), List of British Plants (containing the Spermatophytes, Pteridophytes, and Charads) found either as Natives or growing in Wild State in Britain, Ireland, and the Channel Isles, 2/6 net.  
 Dunvane (Earl of), Self-Instruction in the Practice and Theory of Navigation, 3 vols., 17/ net. New Edition.

For former notice see *Athen.*, June 30, 1900, p. 818—Extracts from the Nautical Almanac, 1898, and from the Admiralty Tide Tables for 1907.

Gotch (F.), Two Oxford Physiologists: Richard Lower, 1681-91; John Mayow, 1643-79, 1/ net. Lecture in connexion with the Oxford University Extension Summer Meeting, 1907.

Harris (D. F.), The Functional Inertia of Living Matter, 5/ net. A contribution to the physiological theory of life.  
 History of Shorthorn Cattle, 21/ net. Edited by James Sinclair. Illustrated.

Keane (A. H.), The World's Peoples, 6/ net. An account of their bodily and mental characters, beliefs, traditions, and political and social institutions, with 270 illustrations from photographs.

Martin (W. D.), Hints to Engineers for the Board of Trade Examination, 2/6 net. Illustrated.  
 Pemberton (Rev. J. H.), Roses, their History, Development, and Cultivation, 10/6 net. With coloured frontispiece, 9 lithographic plates, and other illustrations.

Pig Book, 3/6.  
 Renshaw (Graham), Final Natural History Essays, 6/ net. Illustrated.

Scoble (H. T.), Land Treatment of Sewage, 5/ net. A digest of the reports made to the Royal Commission on Sewage Disposal by specially appointed officers.

Stevens (H. P.), The Paper-Mill Chemist, 7/6 net.  
 Swiney (F.), The Bar of Isis: or, the Law of the Mother, 6d. net.

Turner (G. C.), Graphics applied to Arithmetic, Mensuration, and Statistics, 6/ net.  
 Vital Statistics, 1906: Forty-Seventh Annual Report of the Government Statistician, Queensland.  
 Young (S.), Stoichiometry, together with an Introduction to the Study of Physical Chemistry, by Sir William Ramsay, 7/6.

## Fiction.

Becke (L.), The Call of the South, 6/ net. A series of 29 short sketches.

Black (C.), Caroline, 6/ net.  
 Burgess (Geoffrey), the White Cat, 6/ net.  
 Canon Sheehan's Short Stories, 1/ net. Five short stories are included in the book, with eight illustrations by M. Healy.

Dawson (W.), The Scourge, 6/ net.  
 Dickens (C.), Our Mutual Friend, 2/ net. In Nelson's New Century Library.

Drake (M.), Lethbridge of the Moor, 6/ net. The story of a released convict.

Dudley (R.), The Emerald Cross, 6/ net.  
 Ellesmere (Earl of), The Standertons, 6/ net. A society sketch. For my Name's Sake, 3/6. Translated by L. M. Leggatt from Champoll's 'Sœur Alexandrine,' and illustrated by L. D. Symington.

Gleig (C.), Julian Winterson, 6/ net.  
 Gull (C. Ranger), The Patron Saint, and other Stories, 6/ net. Fourteen short sketches.

Hunt (Enid Leigh), The Advent of Arthur, 6/ net.  
 McEnery (J.), The Vision of the Fom, 6/ net.  
 Meadows (Alice M.), Three Lovers and One Lass, 6/ net.

Noble (E.), The Grain Carriers, 6/ net.  
 Pasture (Mrs. Henry de la), The Man from America, 7d. net. In Nelson's Library. For former notice see *Athen.*, Dec. 2, 1905, p. 758.

Payne (C. E.), The Terror of the Macdurgotts, 6/ net.  
 Readings from Dickens, 6d. Selections from 'A Christmas Carol,' 'The Story of Little Dombey,' and 'Dr. Mari-gold,' with frontispiece and 4 coloured plates.

Ryark (F.), A Strange Land, 6/ net.  
 Stephens (H. N.) and Westley (G. H.), Clementina's Highwayman, 6/ net. Illustrated by A. Everhart.

Summers (D.), The Plains of Alu, 6/ net.  
 Swift (B.), The Death Man, 6/ net.  
 Whitelaw (David), The Gang, 3/6 net.

Wood (H. F. Wiber), Under Masks, 6/ net. Ten short stories.  
 Wyndham (H.), Irene of the Ringlets, 6/ net. A story of theatrical life.

Yardley (M. H.), Nor all your Tears, 6/ net.

## General Literature.

Adam (H. L.), The Story of Crime, from the Cradle to the Grave, 12/6 net. Illustrated.

Are we a Stupid People? By One of Them, 5/ net.  
 Ban-Powell (Lieut.-General), Scouting for Boys, Part II., 4d. net.

County Councils, Municipal Corporations, Urban District, Rural District, and Parish Councils Companion, &c. 1908, 10/6 net.

Handbook of the Maxim Gun: its Mechanism and Drill, 6d. net. New Edition.

Hungarian Question, from a Historical, Economical, and Ethnographical Point of View, 2/6 net. Translated by Ilona and C. A. Gnever.

King (J.), Electoral Reform, 2/6 net. An inquiry into our system of Parliamentary representation.

Legge (Capt. R. F.), Guide to Promotion for Officers in Subject "A" (Regimental Duties), 4/ net. In Gale & Polden's Military Series.

Lloyd (H. D.), The Swiss Democracy, 6/ net. The study of a sovereign people, edited by J. A. Hobson.

McCormick (A.), The Tinker Gypsies, 5/ net. Third Edition. For former notice, see *Athen.*, June 15, 1907, p. 723.

Manchester Quarterly, January, 6d. net.  
 Mount Tom, Autumn Number, 12 numbers, 1 dol.  
 O'Donnell (C. J.), The Causes of Present Discontents in India, 2/6 net.

Pendred (M.), My Baby, A little record for mothers.  
 Schwann (D.), The Spirit of Parliament, 3/6 net.  
 Thom's Official Directory of the United Kingdom of Great Britain and Ireland, 1908, 21/ net.

Weale (B. L. Putnam), The Coming Struggle in Eastern Asia, 12/6 net. With illustrations and a map.  
 Williams (M. E.) and Fisher (K. R.), Elements of the Theory and Practice of Cookery, 4/6 net.

## Pamphlets.

Bushnell (F. G.), The Evolution of our Sanitary Institutions, 2d. A plea for a Minister of Public Health.  
 Hayford (J. F.), The Earth a Failing Structure. Presidential Address to the Philosophical Society of Washington, Dec. 7, 1907.

Richmond (Mrs. Ennis), For our Daughters, 3d. A plea for the co-education of our boys and girls.

Russell (Sir Edward), Impressions of Italy, 6d. A paper read before the Italian Literary Society, Liverpool, Dec. 13, 1907.

Topographical Index to Measured Drawings of Architecture in the Victoria and Albert Museum which have appeared in the Principal British Architectural Publications, 14d.

Vivian (H.), The Pioneer Co-partnership Village, 3d. Deals with the Ealing Tenants' Estate.

## FOREIGN.

## Fine Art and Archaeology.

Gallé (É.), Écrits pour l'Art, 5fr.  
 Hirth's Formenschatz, Parts 11 and 12, 1m. each.  
 Marcel (H.), Histoire du Paysage en France, 12fr.

Merlin (A.), Le Temple d'Apollon à Bulla Regia. Illustrated by 7 plates.  
 Petersen (E.), Die Burgtempel der Athenais, 4m.

## Poetry.

Pellissier (G.), Anthologie des Poètes français du XIX. Siècle, 1800-66, 3fr. 50.

## Music.

Laloy (L.), Rameau, 3fr. 50.  
 Political Economy.

Bouniatian (M.), Wirtschaftskrisen und Ueberkapitalisation, 4m.—Geschichte der Handelskrisen in England in Zusammenhang mit der Entwicklung des englischen Wirtschaftslebens, 1640-1840, 7m. The first two volumes of Studien zur Theorie und Geschichte der Wirtschaftskrisen.

## History and Biography.

Jaure's (J.), Histoire Socialiste: Vol. XI., 1870-71, 7fr.  
 Tuety (L.), Les Officiers sous l'ancien Régime: Nobles et Roturiers, 7fr. 50.

## Geography and Travel.

Eberhardt (L.), Notes de Route: Maroc, Algérie, Tunisie, 3fr. 50.

## Philology.

Goeje (M. J. de), Selections from Arabic Geographical Literature. No. VIII. of the Semitic Study Series, 3/ net.

## Science.

Blattner (E.), Lehrbuch der Elektrotechnik, Part I., 7m.  
 Flammarion (C.), Initiation astronomique, 2fr.

Gerdien (H.), Untersuchungen über die atmosphärischen radio-aktiven Induktionen, 7m. One of the Abhandlungen der Königlichen Gesellschaft der Wissenschaften zu Göttingen.

Henry (C.), La Loi des petits Nombres: Recherches sur le Sens de l'Ecart probable dans les Chances simples, à la Roulette, au Trente-et-quarante, &c., 4fr.

Kramer (J.), Untersuchungen und Tafeln zur Theorie der kleinen Planeten vom Hekubatypus, 14m. Another of the Göttingen publications.

Oort (E. D. van), Catalogue ostéologique des Oiseaux. Part of the Catalogue of the Museum d'Histoire naturelle des Pays-Bas.

## General.

Journal do Commercio, 1827-1907, Rio de Janeiro.

## Pamphlet.

Office d'Inauguration du Temple de l'Union libérale israélite.

\* \* All Books received at the Office up to Wednesday Morning will be included in this List unless previously noted. Publishers are requested to state prices when sending Books.

## Literary Gossip.

MESSRS. LONGMAN will publish at an early date the third volume of 'A History of Modern Liberty,' by Dr. James Mac-kinnon. This volume deals with the struggle for political liberty (with the Stuarts) in England and Scotland in the seventeenth century.

THE forthcoming number of *The Classical Review*, the first of 1908, will contain a full report on past excavations at Herculaneum, with detailed bibliography; and an article by Miss J. E. Harrison, 'Helios-Hades,' significant as indicating a reaction against the disrepute into which the solar theory has fallen, owing to the extravagances of its adherents.

MR. CHARLES WHIBLEY has been entrusted by the Duke of Rutland with the task of writing a life of his father the seventh Duke, better known in politics as Lord John Manners. The book will be published by Messrs. Blackwood. Mr. Whibley would be much obliged if any persons possessing letters or other documents which might throw light upon the



biography would send them to him, care of the publishers, 45, George Street, Edinburgh. Whatever is lent will be carefully preserved, and returned with as little delay as possible.

PARKMAN's interesting book on 'The Conspiracy of Pontiac,' with an Introduction by Mr. Thomas Secombe, is to form two volumes in the new issue of fifty books in "Everyman's Library" promised this month. Other books will be Lane's standard 'Account of the Manners and Customs of the Modern Egyptians,' with the original maps and pictures, and Mrs. Margaret Armour's prose version of the 'Nibelungen Lied,' which won the praise of Francis Thompson.

A REVISED, enlarged, and illustrated edition of Dr. Campbell Oman's 'Indian Life, Religious and Social,' will be published this spring by Mr. Fisher Unwin. The additional matter will include a full account of the rise and development of the Arya Samaj, new details regarding the Sikh religion of to-day, and fresh chapters on village fairs, mendicancy, and certain curious popular beliefs and superstitions.

Two new novels are announced by Mr. Elliot Stock for early publication: 'Rupert Brett: the Story of a Modern Experiment,' by Harry Forrester; and 'The Leaven of Malice, and How It Worked,' by "Elizabeth."

NEXT Friday the National Dickens Library, derived from the collections of F. G. Kitton, will be presented to the Lord Mayor at the Guildhall by Lord James of Hereford, on behalf of the Dickens Fellowship and the subscribers. The day chosen for the presentation is the anniversary of the birth of Dickens.

MISS E. M. SYMONDS (George Paston) writes from 7, Thurloe Square, S.W. :-

"I am preparing a new life of Alexander Pope for Messrs. Hutchinson & Co. As there is reason to believe that unpublished letters relating to Pope are still in existence, I shall be very glad to hear from any of your readers who may be able to give me information about such letters, whether written by the poet or addressed to him."

WHAT should be the policy of schools and universities on the vexed question of accents in ancient Greek? This subject will be discussed by Mr. S. E. Winbolt in the forthcoming number of *The Oxford and Cambridge Review*.

THE death is announced at San Remo, at the age of seventy-four, of Dr. John Dove Wilson, Emeritus Professor of Law in Aberdeen University. He was the author of some useful legal books, including 'Practice of the Sheriff Courts' and 'Law of Process under the Sheriff Courts Act of 1876'; and he edited Thomson's 'Bills of Exchange.' He delivered the Storr Lectures in the Law Faculty of the University of Yale in 1895, and was frequently consulted by Lord Advocates

in connexion with the preparation of law Bills and legal reforms.

THE COMMITTEE FOR THE SURVEY OF THE MEMORIALS OF GREATER LONDON send us an appeal for further subscribers to their excellent work. They have already issued, at a moderate price, mainly by means of the voluntary work of members, seven monographs on London buildings, and a complete survey of the parish of Bromley-by-Bow, another of Chelsea being in preparation. During this month a monograph on Crosby Hall, with illustrations which constitute a complete architectural record, will be published. Those wishing to subscribe to this particular monograph, or to become regular supporters of the Committee, are requested to communicate with the Secretary, Mr. Percy Lovell, Parliament Chambers, Great Smith Street, S.W.

THE importance of such publications has been emphasized by the recent spirited, but unsuccessful attempt to save Crosby Hall from demolition. If we cannot keep our old buildings, let us at least give posterity a chance of knowing what they were like.

AT the public inaugural meeting of the Old Edinburgh Club in Edinburgh on Wednesday, Lord Rosebery was elected Hon. President, and Prof. Chiene, C.B., President. A second edition has just been issued from the Darien Press of Prof. Chiene's booklet 'Looking Back, 1907-1860,' containing recollections of friends and associates at Edinburgh University and elsewhere.

LORD GLENESK is to preside at the sixty-ninth annual general meeting of the Newsvendors' Institution, to be held at the Memorial Hall, Farringdon Street, on the 19th inst. Six candidates will be recommended for election to pensions without election by ballot. These, together with one man recently appointed under Rule 8b, will absorb further permanent payments of 175*l.* per annum.

M. PAUL SABATIER is to deliver three lectures at the Passmore Edwards Settlement, Tavistock Place, W.C., on the Liberal or 'Modernist' movement in the Roman Catholic Church. The lectures (which will be in French) will be given on February 25th and March 3rd and 10th.

AT the annual general meeting of the Second-hand Booksellers' Association, held on January 24th, Mr. B. D. Maggs was elected President for the ensuing year, and Mr. Frank Karslake was again elected Hon. Secretary. The Association, inaugurated just a year ago to promote the general interests of the second-hand trade, has already a membership of nearly 200.

THE spring announcements of Messrs. Sisley include 'Feathered Game of New England,' by Mr. Walter H. Rich; 'The Japanese Nation in Evolution,' by Dr. W. E. Griffis, one of the first American

educators called to Japan; and a new series of "Pioneers in Education," by M. Gabriel Compayre, the first volumes of which will be devoted to Rousseau, Herbert Spencer, and Pestalozzi.

IN Dublin the exhaustion of the fund available for the maintenance of the free libraries has necessitated the closing of all these institutions, causing widespread dissatisfaction. Meanwhile the Municipal Council is applying to Parliament for power to levy a larger "rate in aid."

THE death is announced of M. Auguste Lepage, the French historian, at the age of seventy-two. M. Lepage was a member of the Société des Gens de Lettres, and in the time of the Second Empire was a vigorous journalist. He published a number of books, such as 'Histoire de la Commune' and 'Réécits sur l'Histoire d'Alsace et de Lorraine,' whilst his latest volume, 'Les Sièges héroïques,' appeared almost on the eve of his death.

DR. JULIUS VON ECKARDT, whose death took place recently at Weimar, was born in Livonia in 1836, and studied law and history at St. Petersburg, Dorpat, and Berlin. In 1867, when the leaders of the German Livonian party, of which he was a warm supporter, were deposed from power, he migrated to Germany, assisted Freytag in editing the *Grenzboten*, acted from 1870 to 1874 as editor of the *Hamburger Correspondent*, and in 1874 was appointed Secretary to the Hamburg Senate. He entered the Prussian State service in 1882, and was greatly valued by Bismarck. During recent years he acted as consul at Tunis, Marseilles, Stockholm, and elsewhere. He wrote several interesting works on Russian affairs, among them 'Die baltischen Provinzen Russlands,' and 'Jungrussisch und Attlivländisch'; and was generally believed to have been the author of a number of anonymous writings, including the pamphlet 'Berlin — Wien — Rom,' which made a considerable stir in its time.

THE death in his sixtieth year is announced from Strasburg of Dr. Heinrich Hübschmann, Professor of Comparative Philology at the University of that town, and author of 'Die Umschreibung der Iranischen Sprachen und der Armenischen,' 'Das indogermanische Vokalsystem,' 'Persische Studien,' 'Armenische Grammatik,' and other valuable works.

THE death in his sixty-third year is also announced of the distinguished journalist Hans Kastner, for some years editor of the *Koblenzer Zeitung*, and since 1890 correspondent of the *Frankfurter Zeitung* at Munich.

WE note the publication of the following Parliamentary Papers likely to be of interest to our readers: Education, England and Wales, Return of the Number of Small Schools (2*d.*); and Higher Education, England and Wales, Application of Funds by Local Authorities, 1905-6 (1*s.* 6*d.*). We name others under Science Gossip.

## SCIENCE

## ASTRONOMICAL LITERATURE.

*Is Mars Habitable?* By Alfred Russel Wallace, F.R.S. (Macmillan & Co.)—The veteran naturalist Dr. Wallace appears before the public again with a controversial work, called forth by Mr. Percival Lowell's publications on the planet Mars, in which that persevering observer expresses more and more decidedly the view that the so-called canals on the planet's surface, the number of which has been greatly increased since Prof. Schiaparelli first called attention to them, are really artificial formations, constructed to irrigate large tracts of land in an ever-decreasing supply of water. We noticed Mr. Lowell's last work in our number for April 20th, 1907, and pointed out that there may be other and more probable ways of accounting for these formations, though we cannot withhold our admiration from the industry of the Martians, if this view be the true one. In a paper recently communicated to the *Journal* of the British Astronomical Association, Mr. Lynn suggested that they might be the effect of long cracks in the ice with which the surface of the planet is probably covered.

It must never be forgotten in discussing the condition of this surface, that the atmospheric density, and therefore power of retaining heat, is very much less than on the earth, probably not exceeding that on the tops of the highest mountains. Dr. Wallace refers to this point; but he is also able, from his great geographical knowledge, to show that even on the earth there is a marked tendency in many places to formations running in straight lines—that is, of course, to portions of great circles on a sphere. His book on 'Man's Place in the Universe' appeared in 1903 (reviewed in our columns on November 28th of that year), when the author, though in the eightieth year of his age, was in full possession of those powers in which we are glad still to notice no diminution. It caused a great sensation in astronomical circles, it being felt that the author was not a specialist in that science, and perhaps carried his views respecting the construction of the stellar universe further than was justifiable. Here we would rather pass over that extension of his speculations, and confine ourselves to those relating to our own solar system.

Now if we consider the conditions of the bodies of that system severally, there really seems very little probability of life, at any rate intellectual life, residing in any. That of Mars is the only one in which any person now strongly contends for it. Venus, it is true, has been more mildly suggested; she is much larger than Mars, nearly equal to the earth in size, but her atmosphere would seem to be very dense, as we see virtually nothing of the surface; and if Schiaparelli's view be true that she, like Mercury, rotates upon her axis in the same time as that in which she revolves round the sun, she can scarcely be a suitable abode for life.

But the present discussion is as regards Mars. Dr. Wallace suggests a totally different view with regard to the formations giving the appearance of canals, whilst agreeing that seasonal changes are probable. He rejects the nebular hypothesis or theory of Laplace, and indeed that theory has received many hard knocks of late years, particularly owing to the difficulty of accounting for rings of matter thrown off by a rotating nebulous mass coalescing into

single bodies or planets. Dr. Wallace gives his adhesion to the meteoritic theory of Sir Norman Lockyer, and by its aid accounts for much in the condition of the planets, and particularly of Mars.

It is when we endeavour to go beyond the bounds of our own system that we feel, in discussing the question of habitability, we are transgressing beyond the ken of even modern science. The fixed stars are known to be suns or self-luminous bodies. It is little more than a century since we recognized the fact (first proved by W. Herschel, though the idea had been indicated even before his time) that many of these bodies are revolving round each other, or rather round their common centre of gravity; but of the nature of any bodies opaque and receiving only reflected light from these—i.e., in similar positions to our earth and the planets—we know nothing, though the mere existence of some large opaque bodies is shown by the effects of their gravitating influence on others which are luminous.

We can only say in conclusion that Dr. Wallace's book is worthy of the most careful study. The publishers have made the task easy by the clearness and accuracy with which the volume has been produced.

That exceedingly useful guide to the astronomical amateur, *The Companion to the Observatory*, has made its appearance for 1908. Not only does it give a calendar, ephemerides of the principal planets, and lists of eclipses, occultations, and other special phenomena, but it also supplies much other information of great value to the observer. Mr. Denning has again furnished a list of radiant points of meteoric showers; and Mr. Maw has supplied a number of observations of double stars. With regard to the variable stars, their great increase has necessitated a change of plan. A complete list of the Algol variables is still given, but ephemerides of only a selected few of these and of other types of stars. The positions of the moon's terminator are stated for every mean midnight in the year. The (inferred) magnetic elements for 1908 at Greenwich are—declination,  $15^{\circ} 55'$  west; horizontal force,  $0.1854$ ; dip,  $66^{\circ} 55'$ .

The *Annuaire* of the Bureau des Longitudes has also appeared for 1908, and contains, besides its usual useful astronomical tables, a list of chemical and physical data. There are six appendixes on astronomical subjects, the first of which is by M. Bigourdan on 'Les Distances des Astres.'

Another very useful French work is the *Annuaire astronomique et météorologique pour 1908* of M. Flammarion, which, besides its full calendar information and graphical representation of the paths of the planets in the heavens, contains an interesting article on the progress of astronomy in 1907.

To *Symons's Meteorological Magazine* for last month Mr. Ellis, F.R.S., formerly of the Royal Observatory, Greenwich, contributes a useful discussion and summary of the meteorological observations from 1841, the year in which the Greenwich record was begun, to 1905. The lowest mean daily temperature for that period was  $37^{\circ} 5$ , on January 12th; the highest,  $64^{\circ} 0$ , on July 15th. The mean annual temperature was  $49^{\circ} 6$ ; the warmest year was 1868, and the coldest 1879, when the mean temperatures were  $52^{\circ}$  and  $46^{\circ}$  respectively. The absolutely highest thermometer reading was  $97^{\circ}$ , on July 15th, 1881; and the absolutely lowest,  $4^{\circ}$ , on January 9th, 1841, the first year of the record. Careful examination and grouping of the series show that no influence on the weather can be

traced from the sunspots and their periodic changes.

We have received the twelfth number of vol. xxxvi. of the *Memorie della Società degli Spettroscopisti Italiani*, containing Prof. Ricco's account of the size and distribution of the solar protuberances seen at Catania during the first half of 1907; observations of the transit of Mercury by Prof. Ricco and others; notes by Prof. Bemporad on the suspected variability of certain stars, and by Prof. Abetti, giving a description of an apparatus with two reflection-prisms for observing an object complementarily reversed; and a continuation of the spectroscopical images of the solar limb observed at Rome by the late Prof. Tacchini from March to June, 1881. This number completes the thirty-sixth volume of the *Memorie*, which was begun by Tacchini at Palermo in 1872.

## SOCIETIES.

ROYAL NUMISMATIC.—Jan 19.—Sir John Evans, President, in the chair.—The President exhibited a series of bronze denarii of Carausius, all struck on large flans, with reverse types of Victory, Hilaritas, Letitia, Mars, Sol, &c. The coins were in fine condition and well patinated.—Mr. A. H. Baldwin showed six ancient Gaulish staters with plain obverse and with a horse of rude design on the reverse, together with four gold bullet-shaped pieces which had been cast in moulds, and were intended to be used as flans for coins. These pieces as well as the coins formed a portion of a hoard which was stated to have been discovered near Soissons.—Mr. F. A. Walters exhibited a series of angels of Henry VI. struck during his restoration, 1470-71, one piece being of the Bristol mint.—The President communicated some notes on a recent find at Tinsbury, near Romsey, Hants, of British and Roman Imperial bronze coins. The British coins were of the so-called "Hod Hill" type (rude laureate-head and degraded form of a horse surrounded by pellets). The Imperial bronze coins extended from Agrippa to Domitian, the latest being struck circ. A.D. 90. The find is of interest, as it shows that British and Roman Imperial coins passed in currency together till nearly the end of the first century A.D.—In connexion with this paper Mr. H. Guillaume exhibited four similar British coins recently found on the site of the Roman city Clausentum (Bitterne), near Southampton, together with bronze coins of the Roman emperors Claudius I. and Nero.—Mr. G. F. Hill communicated a paper on two hoards of Roman coins found in England. The first consisted of bronze coins of the Tetrarchy (Diocletian, Maximian Herulius, Constantius I., and Galerius) discovered on the Brooklands motor track, Weybridge. All the coins were *folles*, numbering 136, and had been struck in London and at Aquileia, Tarraco, Lyons, Treves, and Alexandria. They ranged in date from circ. A.D. 296 to 307, and were mostly of the "Genio Populi Romani" type. The mints more fully represented were those of Treves (75 pieces), London (30), and Lyons (21). The second hoard consisted of 337 silver coins, *aurei*, found some years ago at Icklingham, Suffolk. They were of the second half of the fourth century A.D. and of the beginning of the fifth, circ. A.D. 364-408, i.e., from Julian II. to Arcadius. The mints represented were Treves, Lyons, Arles, Milan, Rome, Aquileia, and Sicca, two-thirds of the coins being of the first mint. This hoard had evidently been buried about the time of the departure of the Roman legions from Britain, and may have formed part of a military chest or have been the private property of a Roman soldier of high rank. In the 'Anglo-Saxon Chronicle,' s.a. 418, it is mentioned that in that year the Romans collected all the treasure that they had in Britain, and some they buried, so that no man might find it again, but some they carried away with them to Gaul.—Mr. Percy Webb read notes on some Roman bronze *testerae* or tickets, which he exhibited. These he divided into three classes: Imperial (i.e., with the names of the emperors or empresses), mythological, and gaming (or pertaining to games). Some of them may have been used as tickets of admission to public resorts, including



the public games; others may have served as counters in games of lottery. As Mr. Webb proposes to deal more fully with this subject, he expressed a wish that collectors would place at his disposal for purposes of description any pieces they may possess. By the examination of a considerable number it may be possible to arrive at more definite conclusions as to the purpose these *teseræ* were intended to serve.

**LINNEAN.**—Jan. 16.—Prof. W. A. Herdman, President, in the chair.—The Rev. Dr. J. Barker, Mr. C. F. M. Swynnerton, and Mr. H. Atkinson were admitted Fellows.—Miss M. E. Bainbridge, Mr. W. Barratt, Mr. F. J. Chittenden, Mr. W. E. Collinge, Mr. A. W. Hill, and Mr. J. H. Priestley were elected Fellows.—Mr. A. P. Young exhibited a series of lantern-slides to show various stages of soil-denudation and forest destruction in Tyrol.—Mr. A. W. Sutton read a paper entitled 'Notes on Brassica Crosses,' illustrated with lantern-slides. A discussion followed, in which Prof. Perovial, Prof. Farmer, and Mr. W. Bateson (visitor) took part.—The second paper, on a 'Revision of the Genus *Illigra*, Blume,' by Mr. S. T. Dunn, was read in title.—The third and last paper, by Mr. Bunzō Hayata, was briefly introduced by Mr. C. H. Wright.

**ZOOLOGICAL.**—Jan. 14.—Prof. J. Rose Bradford, V.P., in the chair.—The Secretary read a report on the additions to the menagerie during December.—Mr. W. P. Pycraft exhibited, on behalf of Mr. R. Lydekker, an abnormally marked leopard-skin from the Deccan, which had been presented to the British Museum of Natural History by Mr. F. A. Coleridi.—Dr. W. A. Cunningham gave an account of an expedition conducted last spring, in conjunction with Mr. C. L. Boulenger, to investigate the flora and fauna of the Birket el Qurun—Lake Mœris of the ancients. The expedition was undertaken on behalf of the Egyptian Survey Department, and one important result was the discovery of a new lacustrine medusa.—Mr. Oldfield Thomas read a paper (the sixth of the series) on mammals obtained in the Shantung Peninsula, N. China, by Mr. M. P. Anderson, for the Duke of Bedford's exploration of Eastern Asia. No mammals had come from this region since the time of Consul Swinhoe, who had visited it in 1866–8. The present series contained 106 specimens belonging to six species, of which one was new.—Mr. F. E. Beddard read a communication entitled 'On the Musculature and other Points in the Anatomy of the Engystomatid Frog, *Breviceps verrucosus*.'—Mr. C. L. Boulenger gave an account of a communication entitled 'On the Hermaphrodite of the Amphipod *Orchestia deshayesi*, Audouin.'

**MICROSCOPICAL.**—Jan. 15.—*Annual Meeting.*—Mr. E. J. Spitta in the chair.—An old microscope of the type of "Jones's most improved compound microscope," presented to the Society by Mr. A. S. Michie, was described by Mr. Rousselet, who said the instrument would be over 100 years old.—Mr. Conrad Beek exhibited and described a new method of showing living bacteria by dark-ground illumination, the apparatus consisting of a modified parabolic illuminator, a Nernst lamp, and monochromatic blue-light filter.—Mr. J. W. Ogilvy exhibited some microscopes of new design made by Messrs. Leitz. The instruments were fitted with that firm's fine adjustment, the arrangement consisting of a worm wheel and heart-shaped cam which gives an alternate rise and fall of 3 mm. to the body of the microscope. Mr. Ogilvy said an important feature in the arrangement was that in the event of the objective being brought into contact with the cover glass when focussing, it simply rested upon the slide, no further downward motion being imparted to the body, even if the observer continued to turn the milled head. The coarse adjustment was also provided with a safety arrangement.—The Annual Report and Treasurer's balance-sheet were then read and adopted, and the officers and Council for the ensuing year were elected, Lord Avebury becoming President.—In the absence of the author, the Secretary read an abstract of a paper by Mr. W. Weschê 'On the Microscope as an Aid to the Study of Biology in Entomology, with Particular Reference to the Food of Insects.' The paper was illustrated by a large number of plates, numerous slides under microscopes, and lantern-slides.—It was announced that Lord Avebury would deliver his Presidential Address at the

March meeting, and that his subject would be 'On Seeds, with Special Reference to British Plants.'

**INSTITUTION OF CIVIL ENGINEERS.**—Jan. 21.—Sir William Matthews, President, in the chair.—The papers read were 'Experimental Investigations of the Stresses in Masonry Dams subjected to Water-Pressure,' by Sir J. W. Otteley and Dr. A. W. Brightmore; 'Stresses in Dams: an Experimental Investigation by means of India-rubber Models,' by Messrs. J. S. Wilson and W. Gore; and 'Stresses in Masonry Dams,' by Mr. E. P. Hill.

**PHILOLOGICAL.**—Jan. 10.—Mr. H. A. Nesbitt, Treasurer, in the chair.—The new part of the Society's 'Oxford Dictionary,' 'Pennage' to 'Premious,' edited by its President, Dr. J. A. H. Murray, was laid on the table.—Dr. W. A. Craigie read a paper on the R words he is editing for the Dictionary. He said that three-quarters of the whole work would be finished this year, for Dr. H. Bradley was near the end of M, and Dr. Murray's next part would nearly, if not quite, finish P. Dr. Craigie had taken up R again, from which he had been shifted to complete N, in consequence of the Goldsmiths' Company's gift of 5,000*l.* to the Dictionary funds. Almost all his words were compounds of *re-* and *retro-*, and so less interesting than old root words. *Reset*, sb., obsolete, was refuge, shelter, or succour, and the opportunity of obtaining it, the earliest instance being in 1297, and the last in 1685: that "rebels may have no *Reset* or Refuge from any of the Subjects of this our Realm." In Scotland it still exists as the act or practice of receiving stolen goods: 1863, "Theft and *reset*." *Resiant*, adj., resident, abiding, lasts from 1450 to 1659, and as sb. to the present day, though rare: 1867, Anstey, "the common right of all the *Resiants*." To *reside*, to take up one's abode, dates from c. 1460, and has a curious use in Healey's Englished St. Augustine's 'Citie of God': "The cause of the bad Angels' misery is their departure from that high essence to reside vpon themelues." In 1725 Pope has "my ship resides at Reithrus, and secure at anchor rides" ('*Odyssey*, i. 237). *Residential* occurs first as "left as a residuum" in 1651 ("residential about the parenchymatick Laboratorie of the Liver"), but is followed in 1654 by "serving or used as a residence" ("Let him see the Residential Court of Chastity"), and in 1878 by the modern "residential estate," or (1856) "a residential traffic." *Resign*, surrender, dates from c. 1380, Wyclif, "þei resigne not her benefis gotten by symonye," and in 1595 has the rare sense of the Latin *resignare*, "disclose, reveal": "When Moyses first thy statutes did resigne." The spelling *resin* is much more frequent than *resin*, though that occurs in 1669, 1681, &c. Chaucer, c. 1374, is the first user of *resist*; while Walter Scott introduces "passive resistance," as a simple refusal to comply, in 'Ivanhoe' in 1819. The modern "passive resister" is given on 29 May, 1903. *Resolute* meant, 1, dissolved, "c. 1420, ammoniak with brymstone resolute"; 2, friable, "c. 1420, light resolute lond"; 3, dissolute, "c. 1440, resolute in vertues"; 4, infirm, "1507, the weak, resolute, or paralytike members"; 5, paid, "c. 1466, rent resolute to our lord the kyng"; 6, decided, final, "1501, the resolute mynde of the said kyng," &c. The Tudor *resolute*, vb., resolve, is still used in America for "to pass resolutions": "1860, when you have done resoluting, you will only have lost your time." *Resort*, sb., dates from Chaucer, c. 1374, and as vb. from Mandeville, c. 1400. *Respect*, sb., has a very wide range of meaning in phrases, and by itself, one of the latter being "respite": "c. 1440, sho askid of þe law a respecte, and had it grantwid"; another, appearance: "1615, Tyrus is now an heape of ruines; yet have they a reuerent respect"; view, "1542, a howse.....a good respecte in it, to it, and from it"; besides motives, fear, &c. *Rest* was, 1, O.E. *rest*, a bed, and the repose obtained from lying on it; 2, Fr. *reste*, remainder; 3, the aphectic form of *arest*, a means of stopping a horse; and under this comes the *rest* in mediæval armour, which was not the part on which the spear rested, but a contrivance fixed to the cuirass to receive the butt-end of the lance when couched for the charge, and to prevent it from being driven back upon impact. Dr. Craigie dealt also with *restauration*, which lasted till after 1700, and was used in 1862–86 for a restaurant; with *restive* (which first meant standing still, intractable), *resume*, *resurrection*, *resuscitation*, *ret*, vb. (soak flax), *retail*, *re-*

*tainer*, *reticence*, *retinue*, *retire*, *retour* in Scotch law, *retract* (two verbs), *recantation*, *retrieve*, *retrograde*, *restaurant*, &c. Under *retort*, sb., Dr. Craigie convicted Sir Walter Scott of a misquotation. In 'The Fortunes of Nigel,' chap. ii., Sir Walter makes old David Ramsay, James I.'s watch-maker, say, "Looking wheel being 48—the power of *retort* 8—the striking pins are 48" which he obviously copied from the 3rd ed. of the 'Encyclopædia Britannica,' v. 731: "The locking-wheel being 48, the *pinion* of *report* 8, the pin-wheel 78, the striking pins are 13"; and in a later line Scott turns the 'Encyclopædia's' acceleration at the rate of "5 minutes" into "3 minutes."—Mr. L. C. Wharton explained the meaning of "moton, mutton," as the name of an engine for throwing stones; but this did not suit the passage in one of the Lansdowne MSS. given by Meyrick, where it is part of the armour needed for jousts.

**BRITISH NUMISMATIC.**—Jan. 22.—Mr. Carlyon-Britton, President, in the chair.—The Public Library of South Australia and Mr. F. W. Brothers were elected to membership.—Fleet-Surgeon A. E. Weightman contributed a comprehensive monograph on 'The Copper Coinage of Queen Anne,' in which the methods of using dies and puncheons, and of preparing blanks, were discussed, and the size and shape of the coins, and the characteristics of their edges, were reviewed. The arguments derived from these considerations were employed as criteria to distinguish between patterns, restrikes, and coins intended for currency. Among the results achieved, it was proved that the farthing numbered 15 by Montagu was only a pattern, and that an extant variation of this piece was the one actually struck for public use. Mr. Weightman had classified all the known varieties of the halfpenny and farthing of Queen Anne, and had compiled lists of them. His paper also included references to historical documents which throw light on the significance of the designs adopted. In a general discussion which followed the reading of the paper, the opinion of the meeting was expressed that the very rare farthing numbered 16 by Montagu, and misjudged by him to be a jetton, was really a pattern.—Major Freer exhibited a valuable collection of medals and orders which formerly belonged to General Sir John Harvey, Governor-General of Nova Scotia, of whose services he read an interesting account.—Other exhibitions were: Mr. W. C. Wells, a penny of Henry I., Andrew type VII., reading on the reverse —ATSTAN: ON: NORPIC (Norwich); and Mr. L. A. Lawrence, a noble of the latest issue of Edward III., struck between 1367 and his death; a noble of Henry IV., having on the obverse the square and stunted lettering characteristic of those very rare groats which portray the king's emaciated condition; a fine specimen of these particular groats; and a silver plaque bearing a portrait in high relief of Charles I.—Presentations to the Society's collections and library were made by Mr. Ancombe, Major Freer, the American Numismatic Society, and Messrs. Spink & Son.

## MEETINGS NEXT WEEK.

- Mon. Royal Academy, 4.—'The Most Beautiful Sculpture in the World: Donatello and Michael Angelo,' Prof. W. R. Colton.
- London Institution, 5.—'Soil Inclosures,' Prof. W. B. Bottomley.
- Royal Institution, 8.—General Monthly.
- Surveyors' Institution, 7.—Discussion on 'The Taxation of Land Values' (Junior Meeting).
- Society of Engineers, 7.30.—President's Inaugural Address.
- Aristotelian, 8.—'The Religious Emotion: some Results of Inductive Inquiry,' Dr. A. Colclough.
- Society of Arts, 8.—'The Theory and Practice of Clock-Making,' Lecture III., Mr. H. H. Cunynghame. (Cantor Lecture.)
- Sociological, 8.—'Past and Future Developments of Human Societies,' Mr. I. Gibbon.
- Jewish Historical Society, 8.30.—King Alfred and Moslem Law, Prof. Lieberman.
- Royal Institution, 8.—'Roman Britain: its Interior Civilization,' Prof. F. J. Haverfield.
- Institution of Civil Engineers, 8.—Further discussion on 'Stresses in Masonry Dams.'
- Zoological, 8.30.—'The Duke of Bedford's Zoological Exploration in Eastern Asia: VII. List of Mammals from the Tushima Islands,' Mr. O. Thomas; 'On the Presence of Gonadial Grooves in *Auridia aurida*,' Mr. T. Goodley; 'The Duke of Bedford's Zoological Exploration in Eastern Asia: VIII. A Collection of Freshwater Fishes from Corea,' Mr. C. Tate Regan.
- Wed. Archaeological Institute, 4.30.—'Holdenby House and Church,' Mr. A. Hartshorne.
- Entomological, 8.—'On Diapomastus, with reference to some Limitations of the Mullerian Hypothesis of Mimicry,' Mr. Guy A. K. Marshall.
- Geological, 8.—'On Antigorite and the Val Antigorio, with Notes on other Serpentine containing that Mineral,' Prof. T. G. Bonney; 'The St. David's Head "Rock-Series," Pembrokeshire,' Mr. J. V. Elden.
- Society of Arts, 8.—'War Balloons,' Mr. A. F. Gaudron.
- THURS. Royal Institution, 8.—'The Story of the Spanish Armada,' Lecture II., Major Martin Hume.
- Royal Academy, 4.—'Advice to Students,' Prof. W. R. Colton.
- Royal, 4.30.

- THURS. London Institution, 6.—'Two Noble Brothers (William and Henry Lawes), Prof. Sir J. P. Bridge.  
 — Institution of Electrical Engineers, 8.—'Protective Devices for High-Tension Transmission Circuits,' Mr. J. S. Peck.  
 — Linnean, 8.—'Fruits and Seeds from the Pre-Glacial Beils of Britain and the Netherlands,' Mr. Clement Reid; 'On a Method of Disintegrating Peat and other Deposits containing Fossil Seeds,' Mrs. Reid; 'On a Botanical Expedition to Fokien,' Mr. S. T. Dunn.  
 — Chemical, 8.30.—'The Metallic Picrates,' Messrs. O. Silbermann and H. A. Phillips; 'Organic Derivatives of Silicon,' Part V., Messrs. R. Rohlsch and F. S. Kipping; and other Papers.  
 — Society of Antiquaries, 8.30.  
 FRI. Geologists' Association, 7.30.—Annual Meeting; President's Address on 'The Centenary of the Geological Society.'  
 — Institution of Civil Engineers, 8.—'Electric Hardening and Annealing Furnaces,' Mr. P. T. Steinthal. (Students' Meeting).  
 — Philological, 8.—'On Thälo, the Unwritten Language of 20,000 Kukis from the Manipur District,' Mr. T. C. Hodson.  
 — Society of Arts, 8.—'The Hygiene of the Pottery Trade,' Mr. W. Burton. (Shaw Lecture).  
 — Royal Institution, 9.—'Napoleon and the Louvre,' Mr. Humphrey Ward.  
 SAT. Royal Institution, 2.—'Anthony Van Dyck,' Lecture II., Mr. Lionel Cust.

## Science Gossip.

THE death took place last Saturday, with startling suddenness, of Sir Thomas McCall Anderson, Regius Professor of Medicine in Glasgow University since 1900. He was born in Glasgow in 1836, and after taking his medical course, studied at various schools on the Continent. He was in turn Lecturer on the Practice of Medicine in Anderson's College, Physician to the Royal Infirmary, and Professor of Clinical Medicine in Glasgow University from 1874 to 1900, when he succeeded Sir William Gairdner in the Chair of Systematic Medicine. He was a member of several continental societies. An authority on consumption and diseases of the skin, he published 'A Treatise on Diseases of the Skin,' 'Lectures on Clinical Medicine,' and 'Contributions to Clinical Medicine.'

At Gresham College four lectures on 'The Moon and its Great Ring-Mountains' (in continuation of the previous courses on the solar system) will be delivered by the Rev. Edmund Ledger, on the evenings of Tuesday to Friday next.

MR. G. G. CHISHOLM, who has been appointed to the new Lectureship in Geography at Edinburgh University, has been presented by the Council of the Royal Scottish Geographical Society with the Society's silver medal for his services to geographical education.

RECENT Parliamentary Papers include a Supplement in continuation of the Report of the Medical Officer of the Local Government Board—on Sanatoria for Consumption and certain other Aspects of the Tuberculosis Question (10s. 2d.); and Part III. of the Annual Report of the Fishery Board for Scotland, 1906. This part is entitled Scientific Investigations, and, among other things, deals with the methods of herring fishing, and the influence of the moon on the catch of herrings, apart from indirect influence through tides. The price is 6s. 6d.

THE German expedition in the Kamerun under Messrs. Hassert and Thorbecke appears to be making good progress with its task of taking the altitudes of the mountains in the district. Mount Fako, for instance, is found to be 12,550 ft. high. In the north-east range twelve volcanic craters have been discovered, one of them in a state of activity.

THE moon will be new at 8h. 37m. (Greenwich time) on the morning of the 2nd inst., and full at 9h. 5m. on that of the 17th. An occultation of the third magnitude star  $\zeta$  Tauri will take place on the night of the 11th (disappearance at 22 minutes past midnight, reappearance at 19 minutes past 1 o'clock on the following morning). The planet Mercury will be visible in the evening until nearly the end of the month, being at greatest eastern elongation from the sun on the 13th, when he will be almost due north of  $\beta$  Aquarii, and therefore near

the western border of the constellation Pisces; he will be at inferior conjunction with the sun on the 29th. Venus is brilliant in the evening, moving in an easterly direction through the constellation Pisces; she will be in conjunction with the moon early in the evening on the 4th. Mars moves during the month from Pisces into Aries, passing due south of the star  $\beta$  in the latter constellation on the 21st, and of  $\alpha$  on the 26th; he will be in conjunction with the moon on the evening of the 5th. Jupiter is brilliant in Cancer throughout the night; he will be very near the moon on the 15th, their conjunction taking place in the afternoon. Saturn is in Pisces, and will be in conjunction with Venus on the evening of the 10th. Thus this month all the large planets will be visible in the evening.

ENCKE'S periodical comet was photographically registered by Prof. Max Wolf at the Astrophysical Institute, Königsstuhl, Heidelberg, from the 13th to the 19th ult., but no visual observations are yet to hand.

At the same place two small planets were photographically discovered (by Prof. Wolf and Herr Scheifele respectively) on the 5th inst., and three by Herr Kopff on the 12th. The comparatively bright one announced in our Gossip on the 18th ult. is, in all probability, identical with  $\mathcal{A}$ thra, No. 132, which was discovered so long ago as June 13th, 1873, and has not been seen since that year. Its orbit is very eccentric, and it approaches the sun sometimes nearer than Mars.

Two new variable stars have been detected by Herr Enebo at Dombas, Norway. The first (B.D. +31° 1380) will be reckoned in a general list as var. 1, 1908, Geminorum, and has a long period, probably amounting to about 20 months. The latter (B.D. +41° 824) appears to change between the 8'4 and 9'6 magnitudes in about a year and a half. It will be reckoned as var. 2, 1908, Persei.

## FINE ARTS

*The Life and Works of Vittorio Carpaccio.*  
 By Pompeo Molmenti and Gustav Ludwig. Translated by R. H. Hobart Cust. (John Murray.)

THE modern cult of Carpaccio may fairly be said to have had its rise in England, and it is an open question if any Italian painter of the Quattrocento—not even Botticelli himself excepted—has counted more sincere lovers and admirers in this country than he, since Ruskin opened the eyes of the public to his peculiar genius. That Mr. Murray has realized this seems evident, if we may judge by the sumptuous and richly illustrated volume which lies before us. The work itself is already too well known in its original form, and was too carefully and widely reviewed upon its first appearance in Italian some eighteen months ago, for us to discuss it in great detail. A monument to Carpaccio, it is also a memorial to one of the authors whose names it bears—the late Gustav Ludwig, whose precious contributions to the history of Venetian painting justified great expectations of what might have been, had he been spared for further labours in this same field. As some will remember, Ludwig died before the com-

pletion of the present work, which was, however, carried ably to its end by Signor Molmenti. As a study of Carpaccio and his times, it remains the most complete and valuable which we possess—the only one of its kind, in fact—and as such needs no praise from us beyond that which has already been accorded it by others. With the fresh material at their disposition, the authors have been able to treat their subject in a way hitherto impossible, especially in respect to Carpaccio's life and family records, and, judged from an historical point of view, the result of their united labours is a book as admirable as it is appreciative. It is rather from another standpoint—that of the critic—that we may perhaps venture to add a few words concerning it.

Apart from its main interest as a study of Carpaccio himself, its most novel attraction for the student lies in the authors' claim that Lazzaro Bastiani (or Sebastiani), and not Gentile Bellini or the Vivarini, as has been generally maintained, was Vittorino's real master; and the opening section of their book is, in fact, devoted to Lazzaro and his supposed school. It is precisely to this section, if to any, that we should take exception—not so much in regard to the theories therein put forth as in regard to the uncritical way in which they are developed. In their enthusiasm for their new ideas as to Carpaccio's artistic beginnings, the authors, to our mind, have overstepped the bounds of a just appreciation, and exalt the humble Lazzaro to a higher position than he probably ever really held, even in his own day, and in the eyes of that least critical of all publics, the public of Venice; and certainly to a higher level than is evinced by any of his remaining works. Their chronological arrangement of Bastiani's paintings, again, is purely hypothetical and critically undefended. Even allowing for the possibility that Lazzaro may have deserved better treatment than he has received at the hands of some critics, we regard it as very unlikely that a painter of his modest talents could have produced an altarpiece such as his 'St. Veneranda Enthroned,' now in the Academy at Vienna, so early as 1470—the latest date to which Messrs. Ludwig and Molmenti are willing to ascribe it. On the score of its composition alone, the verification of such a comparatively early date for this exceedingly developed work would place Bastiani at once on a par with, if not above, both the Vivarini and Bellini as an innovator, and would necessitate the rewriting of a good part of the art-history of Venice. Until, therefore, Signor Molmenti can bring forward a more convincing argument than any we are able to find in his volume in support of such a dating of this picture, we must continue to look upon it not as an epoch-making work of the painter's prime, but as a production of his later years, and a culminating proof of his dependence upon, rather than his independence of, his great contemporaries.

We have permitted ourselves this



digression in order to draw attention to what appears to us to be the one quality lacking in this otherwise admirable book, i.e., that of a convincing system of critical argument in support of the authors' often plausible views. When documents fail them, the writers are too apt to fall back upon mere assertions, which they fail to substantiate by critical proofs, although such proofs at times appear to be not beyond their reach. The figure of Bastiani, for instance, is one which would lend itself easily to critical dissection or reconstruction, yet, artistically, he is but loosely presented to us in this book. That he was, in reality, Carpaccio's master, there is some good reason to believe; but the reader must thank the authors for the suggestion rather than for the proof. This same lack of definite persuasion makes itself felt, though in a less degree, in other parts of the book, and is the more to be regretted when one considers its sterling merits as an historical study.

Once past the rocky ground of Carpaccio's artistic parentage, however, the way is smoother and more open, well marked by documental milestones, and less beset by critical obstructions, so that the story of the artist's career runs easily to the end. The active collaboration of Ludwig ceases with the seventh chapter, and the decorations of the New Oratory of the Schiavoni; but many of his notes are embodied in those that follow, nor is there any falling-off in interest in the remainder of the work. Needless to say, Signor Molmenti writes with the enthusiastic appreciation born of a true love for his subject; and it would be hard to quarrel or disagree with most of his judgments, though we cannot repress a certain surprise at his rather depreciative estimate of some of Carpaccio's later works, such as the all-but-unknown altarpieces in the cathedral of Capodistria and the church of S. Francesco at Pirano—works which, to our mind, are to be classed, in composition at least, among his highest, if not his noblest achievements, and which would surely have repaid a deeper analysis than is given them. In closing, we might ask why the charming little panel representing the story of Cyex and Halcyon belonging to Mr. Johnson of Philadelphia, has been omitted from the list of Carpaccio's works. Although possibly unknown to Signor Molmenti at the time when his book was first published, it certainly should have been mentioned in a succeeding edition, both on account of its intrinsic merits and its interest as the only existing example of Carpaccio's treatment of a subject from classic mythology.

In speaking of the book itself we have not been unmindful of the translator, and it is, after all, as an English rendering that we are called upon to notice this splendid volume. In this respect unstinted praise is due to Mr. Cust for his conscientious, painstaking, and, above all, scholarly transcription of a work which, when all is said and done, is sure to remain the standard book upon the life

and surroundings of the fascinating Venetian painter whose name it bears, if not upon the subject of his hazy artistic beginnings.

*François-Auguste Rodin.* By Frederick Lawton. (E. Grant Richards.)—This little study of Rodin is so much in the same vein as Mr. Lawton's larger work on the same subject, recently noticed in these columns, that it is unnecessary to review it at length. Mr. Lawton is keenly interested in the artist of whom he writes, but is so close to his subject that it somewhat overawes him. This work differs from the earlier in that at the end the author makes a gallant attempt to recognize that from certain points of view M. Rodin is not above criticism, but he gets little further than an acknowledgment that when the great modeller exhibits not merely mutilated fragments of his work, but even fragments with holes punched in them, he conveys an impression of insincerity.

More valuable among the new features of the volume is a little introductory sketch of the history of French sculpture, which shows Mr. Lawton as by no means lacking in critical powers when these are exercised on subjects which give him a free hand. It is perhaps a too acute sense of gratitude towards the great man at whose biography he has laboured that prevents either of his studies of Rodin from expressing a clear, untrammelled, and original point of view.

*Suppressed Plates.* By George Somes Layard. (A. & C. Black.)—Mr. Layard has produced an uncommonly entertaining volume which will appeal strongly to the collector of literary trifles, and to those who find enjoyment in the possession of what a modern poet calls "the first edition and the worst." It is a curious phase of intellectual "depravity," this passion for books with "escaped" errors, and for suppressed plates which in nearly every instance are artistically far inferior to the accepted versions. But there probably never was a collector to whom the seductive charms of these errors and suppressions failed to appeal, and this amiable weakness is confined to no country or class. If there is living to-day an exception, he has only to read Mr. Layard's book to be inoculated with the fever of this wicked pastime. The author is evidently a hardened sinner in the matter of suppressed plates, both as a student and a collector, and it is no part of our business to attempt to show him the error of his ways.

Mr. Layard writes with such extensive knowledge that it is not easy to find holes in his armour. But he has not gathered into his net all the examples of suppressed and altered plates; and the suggested transformation (mentioned on p. 5) of a plate of M. Buffon, seated, contemplating various groups of animals, into one suitable for 'Daniel in the Lions' Den,' reminds us of an incident connected with Jacob Tonson and Dryden. The former (a Whig) was anxious to have the Virgil of Dryden (a Tory) dedicated to King William; but failing in this, he caused the figure of Æneas "to be drawn like King William, with a hooked nose." Clearly this is a plate that should have been suppressed. One of Hoppner's pictures, a portrait of the wife of William Humphrey the engraver, was engraved by Phillips, but at the last moment—not, we may be sure, with the knowledge of the artist—was altered and called Mrs. Fitzherbert, obviously a much better selling name.

There is a good deal about the Thackeray

plate of the "Marquis of Steyne," and "there can be no possible doubt," in our opinion, that the third Marquis of Hertford was the prototype of the Steyne plate. Mr. Layard's careful sifting of the evidence ought for all time to settle this disputed point. The third Marquis, better known, perhaps, as Lord Yarmouth, was a boon companion of the Prince Regent, and, whatever his faults, he possessed the artistic instinct. Several of the most important pictures in the Royal collection were bought by or on the advice of Lord Yarmouth, whose name as purchaser will be found entered in Messrs. Christie's catalogues of the time of the Regency—the magnificent Rembrandt, 'The Master Shipbuilder and his Wife,' for instance. We agree with Mr. Layard that Lord Hertford "was probably by no means the unmitigated scoundrel" that the "Steyne" affair would suggest him to have been. We do not think, however, that there is any good reason for the belief (p. 23) that the lady when he married in 1798, Mlle. Maria Emily Fagniani, was the daughter of the "Duke" of Queensberry and an operadancer of that name: all that is known is that "Mie-Mie," as she was called, was the putative daughter of George Selwyn. In 1789-90, when Romney painted her portrait, she was residing at Cleveland Court, St. James's.

Much of the ground which Mr. Layard traverses is fairly familiar to collectors, but the facts are brought together with so much skill that this volume will rank, both with those who sell and those who buy books, as an acceptable work of reference, entertaining as well as instructive. We have noticed a few slips, in addition to the above-quoted "Duke" of Queensberry, who was a marquess. George "Robbins" (p. 13), the celebrated auctioneer, spelt his name with only one b; and surely Mr. "W. P." Spencer (p. 79) should be W. T. Spencer.

THE FINE-ARTS PUBLISHING COMPANY send us the third series of their *Burlington Art Miniatures*. The ten really good reproductions, which form the first series of those that it is proposed to issue illustrating the National Gallery, are most pleasing, and reveal the technique of each artist in a surprisingly accurate manner. The Romney is singularly good. The success of these little mezzogravures should be assured, if only authentic pictures are chosen. The "Botticelli" included in the present list, although deservedly popular—it is, in fact, one of the most popular in the Gallery—is not now accepted by the most responsible critics as a genuine work by the master. It is, moreover, not the only 'Madonna' in the National Gallery at present labelled "Botticelli," and should, therefore, have been given a more distinctive title. The same remark applies to the 'Court-yard' by De Hoogh. The usefulness of these excellent little prints would be considerably enhanced if each bore the official number of the Gallery. At the present moment it is impossible to buy in London, or in Germany, popular reproductions of many of the more important pictures in the National Gallery.

*Sheffield Plate.* By Bertie Wyllie. (Newnes.)—It is with no ordinary pleasure that we welcome this book, written with a complete knowledge of its subject both as regards its technical and artistic aspects and with the view of reviving an industry almost on the verge of extinction. The illustrations—some six score in number—will serve as a guide to those ignorant of the beauty of these last products of the old handicraft methods of working, and may

help to preserve others lying about unregarded, and awaken their owners to a sense of their value. We should like to offer, not as a criticism, the suggestion that in the next edition of this little handbook the author should include a few specimens of the best of the Birmingham plate made by the same process. Mr. Wyllie offers his aid to any of his readers who may wish to help in reviving this industry, by the loan of good examples to manufacturers—a piece of generosity for which the thanks of all lovers of fine things are due to him. His book furnishes the information necessary for distinguishing this old ware from the modern electroplate, and essays a new system of nomenclature, designed to replace the vague "Queen Anne," &c., of the second-hand dealer. It further contains a much-needed warning as to resilvering. It will be useful and interesting not only to the collector and designer, but also to many households throughout the country.

*The Reliquary*, the oldest magazine devoted to archaeological and artistic subjects, is showing vigorous life under the editorship of the Rev. Dr. Cox. The New Year's number contains, besides the usual articles, a series of book reviews, and a conspectus of new books, issued for the most part during September, October, and November. This list of books likely to be useful to readers of *The Reliquary*, with brief descriptions, is an excellent idea, especially as it does not depend on the receipt of volumes from publishers. It includes also foreign works of merit.

#### WORKS BY WOMEN ARTISTS.

THE exhibition of the Society of Women Artists at the Suffolk Street Galleries and that of the Women's International Art Club at the Royal Institute Galleries, Piccadilly, teach us no new thing in reminding us of the large number of women who nowadays do a little painting.

Twenty-five years ago only the exceptional woman joined the impressionist movement, for to do so was to incur the ridicule of her relations. Now the vital moment of that movement has gone by; it has passed into the hands of copyists and popularizers. No wonder the number of lady art students swelled enormously when there was ready for them a school still regarded, in England at least, as the latest thing in art, yet in reality stale enough to have bred exponents of a glib résumé easily mastered.

Necessarily the result has been worse than in the days of the drawing-master, for it has put into the hands of the not too serious painter a weapon of infinitely greater offensive power.

Paradoxical as it may seem, the women who experiment in painting a little and then drop it are more important than their more serious sisters—owing to their number. The main interest, at any rate, of these exhibitions, is as showing what this section are doing, for the others often do not show in either of them, but take part in the ordinary exhibitions open to men. At the older society, however, Miss Lucy Kemp-Welch has a study of a mare and foal which looks better than her work usually does at the Academy. Partly this is because of the less pretentious scale, but also because, though it is conceived in a vein of obvious naturalism, a feeling for the character of the animals saves it from dullness; while the grit and determination with which the artist has carried the study through make it remarkable in a show where thoroughness is rare. In the same large Central Gallery we observed a good

silvery landscape by Miss Violet Adamson (245) and two fair studies—*A Model*, by Miss Sylvia Shaw, and *Herbert Ashby's "Daisy,"* by Miss Olive Branson. *The Hill-side*, by Miss Grace Elliott, with a good impression of open space about it; and *A Landscape in Surrey*, by Miss R. Leggett, with some feeling for the richness of neutral colours, also deserve mention.

In the gallery devoted to the applied arts the most fortunate of the jewellers are those who confine themselves to a kind of design with no pretensions to originality, but some negative virtues. Such are Miss Roscoe Mullins, Miss Alice Gimson, and (in the case of a few of the exhibits) Miss E. M. Hendy and Miss E. A. van Someren. The water-colour rooms of this gallery seem to present much the same appearance, whatever society occupies them; but Miss Frances Nesbit's *Magnolia* emerges with a welcome gleam of real colour, as does also Miss Katharine Turner's *Pinks*; while a grey pastel, *Sand and Sea, Donegal*, by Miss Elinor Dowson, is not without merit.

The Women's International Art Club more definitely than the Society of Women Artists represents both the faults and the qualities of the newer teaching. Disastrous as have been its effects on the rank and file of amateurs, it has perhaps had the result of inducing more women to take up art seriously, and there is a larger percentage of capable work here than at Suffolk Street; if there is also more "paint-slinging." Miss Clare Atwood's bright little pictures, Mrs. Austin Brown's *Nasturtiums*, and Mrs. Laura Knight's *Children Playing* are good examples of the present fashion in painting; while Mrs. Swynnerton's *Hebe* is the best example we have seen for a long time of her more personal method. Madame Galtier-Boissière has an honest *Intérieur chez René Ménard*; while the flaming *Au Soleil*, by Marthe Stettler, has, for all its unpleasant quality, some real observation of sunlight to support it.

There is great technical dexterity in the reproductive wood engravings of Berthe Arlen, *Tête de Paysan* after Simon, and another head after Ernest Laurent. Among the drawings several are excellent, as the *Dark Days of August*, by Miss E. M. Lister, and the *Gerovia and Cathedral of Segovia* of Miss Harriet Ford. Miss Russell Roberts's *Street of the Fountain, Noon, Taormina*, is exactly the kind of water-colour every one does in the South; but its brilliance and self-sufficiency make it really attractive.

#### THE LEICESTER GALLERY.

THE work of all the three artists now represented at this gallery has decided merit. Of Mr. Arthur Rackham's 'Alice' drawings it is unnecessary to speak at length, for he is one of the few living artists whose work is now universally known. It is not quite a case of measuring himself with Tenniel at his best, for indeed there are very few of Tenniel's 'Wonderland' drawings that can compare with his later 'Through the Looking-Glass' series. When the latter book runs out of copyright we shall see tested the question how far the more copious detail of the later draughtsman is an advantage or a disadvantage. Of the present series, No. 16, *Alice between Mock Turtle and Gryphon*, is one of the best colour-schemes, the Turtle being a milky opal set in gold. *The Animals crowding round after the Race* (14) is another good piece of tone, an admirable example of Mr. Rackham's moderation in the use of colour; and one of the cleverest bits of sheer draughtsmanship is the little illustration of the Gryphon asleep—a senile

Gryphon with tired feet and a nose suspect of snoring. In *The Pool of Tears* the draughtsmanship is pushed to such a pitch of realism as to make the want of refraction in the bodies seen through the water quite annoying; and Mr. Rackham seems to have had a slight difficulty also in treating the head of Alice, which throughout makes a hole in the conventional treatment of the rest of the designs—a small patch of painting deftly, but arbitrarily inserted.

Mr. Wynne Apperley is a painter of promise, but has a considerable alloy of sloppy facility, of which he might with advantage rid himself. He has in particular a kind of dribble for rendering reflections in water which is tiresome and unobservant. He is enterprising, however, and, when an unexpected subject startles him out of his ready recipes, shows many of the qualities of a painter. Thus *The Edge of the Canal, Dordrecht*, is a deep, ringing note of colour, recalling, as does in a different mood the *Sunrise, Venice*, the confident power of Brabazon. *The Poor Dwellings, Venice*, would benefit by a little restraint from the point of view of colour-design, but is a brilliant achievement full of knowledge.

The landscapes of the late Henry G. Moon were not widely known. We have seen a few of them in private collections, fewer still in public exhibitions; but his talent was genuine, and ripening into something very good indeed. The peaceful landscape with cattle, *Holywell, St. Ives* (17), slumbering under the golden light of a summer afternoon, is an example of his work at its best, and has great technical merits. The paint is used in full, yet fluid quality; the form fluent, yet admirably firm in the modelling of the earth and sky. In drawing trees he sometimes pushed characterization beyond the suave generalities with which Corot interpreted such subjects, yet not far enough to achieve the perfectly finished design of nature, as Crome did in the marvellous oak now at Burlington House. Hence resulted a certain raggedness. When, as only occasionally happens, Moon secures a continuity of form as perfect as the continuity of tone, he stands between Corot and (shall we say?) Morland, and is not noticeably inferior to either. Of work at this pitch we may cite the other *Holywell, St. Ives* (42), of singularly perfect gradation, or the large *On the River Ouse* (33).

#### COPIES OF VELASQUEZ.

THESE copies by M. Pineda, to be seen at the South Kensington Art Galleries, are of considerable merit, the work of a man interested in Velasquez rather than the side of his handling and quality of paint than on that of draughtsmanship. The *Bobo de Coria* is the most markedly successful, and after that *Las Hilanderas*, very cleverly done, and the *Æsop*, clever also, but slightly incoherent. *Las Meninas* is a bad failure, and the *Lances* not much better, except for the fine figure in green on the extreme left of the spectator. Altogether the ability displayed is considerable, but the painter would have done better with a longer study of the master's earlier work.

#### THE SOCIETY OF TWELVE.

AT Messrs. Obach's gallery are several more or less interesting drawings and prints and one important work. The genre that Mr. Muirhead Bone has made his own is narrow enough, but within its limits he is certainly a master, and *The British Museum Reading-*



Room, May, 1907 (68), is his *magnum opus* so far. The wealth of detail is marshalled into three main masses dexterously bridged, yet keeping apart from one another with wonderful clearness for all the complexity of their interior modelling. Mr. Bone knows his material so well that he flings about ropes, awnings, pulleys, and what not with the amplitude and abandon of an eighteenth-century Frenchman handling cupids and flowers.

No one else here has Mr. Bone's combination of freedom with exact definition. Mr. Harvard Thomas, however, has the latter in high degree, his *Cow and Calf* (62), *Girl killing a Fowl* (65), and *Man dancing a Tarantella* (64) being capital examples of the tense, exact draughtsmanship we find so agreeable now that it has become rarer than it was twenty years back. His drawings are a little like those of Gérôme, though with a Virgilian sentiment to mitigate the hardness—so classic, indeed, that one of the less satisfactory studies, *The Double Pipe Player* (60), recalls the duller passages in some of the monochromes of the great Mantegna.

The other exhibitors are hardly up to the level of these two, excepting M. Alphonse Legros, who shows in *Les Arbres au bord de l'Eau* (29) and the still better *Le Matin sur la Rivière* (33) a couple of delicate little pastoral landscapes which mark him as at his happiest a master etcher. Mr. John's *Portrait of a Man* (21) and *Portrait of Mr. Charles McEvoy* (24) are his best etchings; the *Study of a Girl seated on the Ground* (74) his best drawing. Mr. Ricketts has one pencil study (59), very expressive of movement; while there is merit of a homely sort in Mr. Francis Dodd's contributions. Mr. Clausen's *Farm Buildings* (51) is a true working drawing, giving the black-and-white skeleton for a brilliant study of sunlight; and we must mention also the amusing, if not very serious *Design executed for the Zoological Society* (91), by Mr. William Nicholson.

#### 'POMPEII AS AN ART CITY.'

Florence, Piazza Indipendenza, 13, Dec. 31st, 1907.

WILL you kindly accord me space for a literary protest?

The publishers Siegle, Hill & Co. have issued in "The Langham Series of Art Monographs," with the title 'Pompeii as an Art City,' a translation of my book 'Pompeii in seiner Kunst,' published in 1905 in Berlin by Marquardt & Co. Now the nameless translator has taken the liberty to omit parts more or less long—in all nearly 120 lines—besides all quotations. I protest against this publication, because—

1. From the point of law, no one outside the author has the right to change the text of a work.

2. To translate a work means to invite the author to exhibit his ideas. But what courteous host ever interrupted arbitrarily the guest? and the omissions are such impolite interruptions.

3. I am not only an art historian, but in the first place a social reformer. The historical and artistic facts are for me only documents and symptoms, from which I deduce my own ideas. My works are organisms, and each phrase is organically intended. It is impossible to omit matter without changing the sense and the value of my work, the very ethic idea.

For all this I have to protest against this apocryphal, incomplete, maimed translation, which does not even mention the fact that it is a translation from a German original.

DR. EDUARD VON MAYER.

#### THE AURELIAN WALL AT ROME.

THE announcement that the Syndic and the Municipality of Rome have stayed further demolition of the Aurelian wall is, so far as it goes, satisfactory. It cannot, however, be accepted as closing the incident. The damage done is irreparable, since the masonry can never be restored to its former state. Hence, in view of the recurrence of some similar act, which is not unlikely to take place under the present municipal system at Rome, it may fairly be expected that the guardianship of the ancient monuments in the city will be assumed by the Ministers of the Crown, until such time as their conservation can be entrusted to a committee responsible to the Italian nation. It is clear that the present Archaeological Commission, which was intended to serve as a check against heedless or wilful desecration of the ancient monuments, is incapable of fulfilling its appointed function. The excuse which it has put forward—that it was waiting for the general public to protest against the late destruction before taking action—is ludicrous, and, in view of the result of its negligence, ought to ensure its immediate dissolution. In any case the time has arrived when the conservation of monuments of such historical importance and worldwide interest should be placed under the care of responsible persons who have a due sense of the duty they have undertaken to perform.

#### Fine-Art Gossip.

At a general assembly of Academicians and Associates held at Burlington House on Thursday in last week Mr. George Clausen (painter) was elected a Royal Academician; Mr. Charles Sims (painter) was elected an Associate; and M. Dagnan - Bouveret (painter) and M. Antonin Mercié (sculptor) were elected Honorary Foreign Academicians.

WE regret to hear of the death, yesterday week, of Mr. Joseph Grego, the well-known authority on prints, at the age of sixty-four. Mr. Grego had been a familiar figure in the art salerooms of London for a long term of years, either as a buyer or seller. His knowledge of engravings and costumes was encyclopædic, and his facility as a draughtsman led to his employment as a designer of theatrical costumes. Occasional clearances of his extensive accumulations of engravings never seemed to reduce the bulk of his collection, for his house in Granville Square was always full of objects of art of every description. Mr. Grego was the author of a number of books, the best of which is his exhaustive monograph on Rowlandson, published in two volumes in 1880. Six years later he issued an entertaining 'History of Parliamentary Elections and Electioneering in Olden Days.' Recently he published a work on Cruikshank's water-colour drawings.

He was the director of the exhibition of 'The English Humorist in Art,' held at the Royal Institute of Painters in Water Colours in June, 1886; and his collection was largely drawn upon for a similar exhibition held at the Victoria Gallery, Regent Street, in 1889-90. He was also responsible for the 'Fair Women,' 'Fair Children,' and Rowlandson numbers of 'Pears' Pictorial.' Ever ready to lend prints and drawings to public exhibitions, Mr. Grego was no less generous in imparting his stores of knowledge to his fellow-collectors, and his breezy urbanity will be greatly missed at the salerooms he haunted.

A FAMILIAR figure—that of M. Maurice Delestre—has disappeared from the rostrum

of the Hôtel Drouot salerooms—happily, not by death, but by retirement. M. Delestre has been a prominent figure in the close corporation of Paris *commissaires-priseurs* for nearly forty years, and has conducted a large proportion of the rare book, medal, and print sales held in Paris during that period. His catalogues were always compiled with care and accuracy, and his successor will have a high standard to keep up.

#### EXHIBITIONS

SAT. (Feb. 1).—London and Venice, Water-Colours by W. Walcott, Private View, Fine-Art Society.  
—Sketches in Oils, Water-Colours, and Wax, the Work of Harry Quiller, 1864-1907, New Dudley Gallery.  
—Water-Colours and Pastels by E. H. C. Chetwood-Aiken, Private View, Ryder Gallery.  
—Water-Colours of Edinburgh and Elsewhere, by James Paterson, A.R.W.S., Private View, Fine-Art Society.

#### MUSIC

##### THE WEEK.

COVENT GARDEN.—The 'Ring' in English.

THE production of the whole of Wagner's 'Ring' in English is an event of interest and considerable moment. Those who understand the language in which a foreign opera is written, whether German, French, or Italian, naturally prefer to hear it with the original libretto; those, however, who cannot thus follow it are thankful to hear it in their own tongue. Of course, even with the best translation there must be a certain loss, yet in another direction there is undoubted gain. The experiment of giving the 'Ring' almost entirely by British artists seemed bold, if not risky: not because they lack voices and the ability to use them properly, but because they have not the dramatic experience which German artists have enjoyed for over thirty years.

To speak only of 'The Rhinegold' and 'The Valkyrie,' performed at Covent Garden on Monday and Tuesday evenings, the result has, however, been most satisfactory. In those two sections the part of Wotan assumes great importance; in 'Siegfried' he plays a secondary rôle, while in 'The Twilight of the Gods' he is neither seen nor heard. He was impersonated by Mr. Clarence Whitehill, who has already distinguished himself in that part at performances in German; thus it will be sufficient to say that he was at his best; moreover, he was one of the few whose enunciation of words was exceedingly clear. Books of words were supplied, but with lights turned down it was impossible to follow the text; hence clear verbal utterance was of importance. In addition to Mr. Whitehill, Miss Maud Santley (Fricka) and Mr. E. C. Hedmond (Loge) were in this respect the most promising. With a long work like the 'Ring,' in which the text counts for so much, it really seems as if just enough light might be granted to enable the audience from time to time to refer to the words, if not actually follow them from beginning to end. It is all very well for those who have leisure to read the poems over carefully beforehand, but others less fortunate would surely be glad of a little help.

In 'Rhinegold' three artists, Miss Edna Thornton (Erda), Mr. Walter Hyde (Froh),

and Mr. E. C. Hedmond, deserve special praise. The last named was really an excellent Loge, except for a certain lack of variety of tone-colour. In 'The Valkyrie' Miss Borghild Bryhn represented Brünnhilde; her singing was most artistic, and in the third act she was really impressive. In the second act, however, she lacked dignity and authority; either the part does not suit her, or she was nervous. Miss Agnes Nicholls as Sieglinde sang well, and showed marked advance in her acting. Miss Maud Santley in her rating of the melancholy god displayed dramatic instinct.

Mr. Walter Hyde sang the Siegmund music in the first act remarkably well, while Mr. Robert Radford, who has just the right kind of voice for Hunding, also deserves praise. In the third act the choral singing of the Valkyries was clear and strong.

The orchestral playing throughout the two evenings was excellent. With Dr. Hans Richter as conductor this was to be expected, but he must also have been ever on the watch to assist, if occasion required, the singers.

*The Life of William Sterndale Bennett.* By his Son J. R. Sterndale Bennett. (Cambridge, University Press.)—Among British musicians William Sterndale Bennett holds an honoured place. As composer he gave great promise at the outset of his career, but he had to earn a living, and teaching, which increased year by year—for he was much sought after—prevented him from fully maturing his gifts.

At the age of twenty he went to Leipzig, and to show what he promised as composer—he had already written 'The Lake, the Millstream, and the Fountain,' the four pianoforte concertos, and 'The Naiads' Overture—we may quote the opinions of Mendelssohn and Schumann. The former, in a letter written from Leipzig to his friend Attwood said: "I think him [Bennett] the most promising young musician I know, not only in your country, but also here." And Schumann, within a fortnight after making his acquaintance, wrote home to Zwickau describing him as "a thorough Englishman, a glorious artist, and a beautiful poetic soul." Both composers proved, the one by producing Bennett's works at the Gewandhaus, the other by praising them in his *Neue Zeitschrift für Musik*, that they were sincere. Bennett's music is said to show the influence of Mendelssohn, and there is truth in this. But there was individuality as well, and if the "all" in Mendelssohn's comment, "Ah! that's Bennett, Bennett, all Bennett," when he heard the 'Wood-Nymphs' Overture, was not exactly justified, it showed that he recognized that individuality.

Apart, however, from his music, Bennett's name deserves to be held in remembrance. It was largely owing to him that Mendelssohn came to England in 1842, and that he conducted the last five London Philharmonic Concerts in 1844. Then Bennett tried his best to induce Schumann to come to London in 1850. In a letter of December 15th he says: "If you will come, I will endeavour to give these concerts and introduce your compositions." The concerts mentioned were two proposed by Bennett at which Madame

Schumann was to appear. Nothing, however, was settled, but it was again through Bennett that Madame Schumann made her first appearance in London at the Philharmonic in 1856, shortly before the death of Robert Schumann. Many interesting letters from the correspondence between Bennett on the one hand and Mendelssohn and Schumann on the other—some in translation—are published for the first time. Then Bennett founded a Bach Society in 1849, the first (private) performance taking place on July 29th, 1850, the day after the hundredth anniversary of Bach's death. July 28th fell on a Sunday—the very day, by the way, on which the German Bach Society was founded. The English one was dissolved in 1870, after having produced, among other works, the Matthew 'Passion' and eleven numbers of the Mass in B minor. As for Bennett's influence, the active part which he took in the musical life of his day shows how he helped to prepare the way not only for Schumann, but, indirectly, also for Brahms. This biography by his son is most interesting; for though, of course, our composer is the central figure, the conversations, letters quoted, and other matters give a picture of the years specially connected with Mendelssohn more vivid than any which have been drawn by historians who gathered information solely from written records.

*Leaves from the Journals of Sir George Smart.* By H. Bertram Cox and C. L. E. Cox. (Longmans.)—The journals of a musician who received a practical lesson in the art of drumming from Haydn; who visited Beethoven, Weber, Spohr, and the Mendelssohn family when their clever son (Felix) was fifteen years of age; and who died only two years before the first performance of Wagner's 'Rheingold' at Munich in 1867, cannot fail to be interesting. The "Leaves" which deal largely with music and musicians have been selected, and these end at the Beethoven Festival which took place at Bonn in 1845; they also contain many accounts of celebrities whom the writer met, and quaint details of his journeys on the Continent.

The pages concerning his visit to Vienna in 1825 claim first mention. Smart met Mayseder and conversed with him about Beethoven's 'Choral' Symphony, and learnt that Umlauf, Kletrinsky, and Shuppanzigh, who took part in the first performance at Vienna (1824), "had the story that it [i.e., the recitative for basses] was written for Dragonetti only." This probably accounts for that recitative having been played by that celebrated double-bass artist at performances of the symphony at the Philharmonic Society after Smart's return to London; in the *Harmonicon* and *Quarterly Magazine* notices of the first performance of the work by that society on March 21st, 1825, there is no mention of such a thing.

Smart's first meeting with Beethoven was at Schlesinger's, where many musicians had assembled to hear the composer's "second new manuscript quartet, bought by Mr. Schlesinger." This was the great one in a minor, which our author, somewhat curiously, describes as "most chromatic." There is a detailed description of the visit to Beethoven at Baden in 1825, when Beethoven wrote out for Smart a canon with inscription, of which a facsimile is given. There are also references to Holz, who was a kind of secretary to the composer during his last years; and a graphic account of Czerny, Shuppanzigh, and Lincke playing the two Trios (Op. 70), with Beethoven, near the pianoforte, beating time.

## Musical Gossip.

THE concert at the Queen's Hall last Saturday in memory of Joseph Joachim attracted a large audience. The programme opened with a chorale from Bach's 'Matthew' Passion, appropriate to the occasion, and ended with Brahms's 'Requiem,' and thus two of the masters whom Joachim admired and loved were represented. The Bach Choir, augmented by members of the Oxford Bach Choir and of the Cambridge University Musical Society, sang well under the direction of Dr. H. P. Allen. Lady Hallé, who was solo violinist, gave a fine rendering of the noble slow movement from Joachim's Concerto in G.

ON Wednesday evening Mr. Henry J. Wood conducted the opening concert at Queen's Hall of the ninety-sixth season of the London Philharmonic Society, and provided an impressive reading of Tchaikovsky's Fifth Symphony, though perhaps the opening portion of the Andante might have been taken a shade faster. Bach's Concerto in D minor for two violins was performed by Mr. Franz von Vecsey and his teacher Mr. Jeño Hubay. The Finale was rendered with due vigour, but the tone in the first movement was rough, while the rendering of the lovely Largo was almost void of feeling. Mr. Hubay was represented by a Violin Concerto in G minor, a cleverly written work. The Scherzo is effective, and the Finale full of Hungarian fire; but only the romantic Adagio made a genuine emotional appeal. The interpreter of the solo part was Mr. Vecsey, and he conquered its many technical difficulties with skill and apparent ease.

THE first concert of the newly formed Dublin Philharmonic Society was given last week in the Antient Concert-Rooms, Dublin. This Society, founded last October under the presidency of the Attorney-General for Ireland, is intended to fill the place occupied by the Orpheus Choral Society, of which the late Dr. Culwick was the founder and conductor. Mr. C. G. Marchant, conductor of the College Choral Society, is also conductor of the Philharmonic Society, and under his *bâton* the new choir gave creditable renderings of various choruses.

EDWARD ALEXANDER MACDOWELL, who for nearly three years had been suffering from cerebral collapse, was released from suffering on January 24th. He was born in New York in 1861, and after studying at the Paris Conservatoire, and in Germany under Ehlert and Raff, teaching, and concert touring, he returned to Boston in 1888, and in 1896 was elected to the Chair of Music in Columbia University. MacDowell was the most prominent of American musicians: his compositions include Symphonic Poems, pianoforte concertos, sonatas, a number of excellent songs, &c. He appeared at a London Philharmonic Concert in 1902.

PROF. WILHELM, the noted violinist, passed away on January 23rd, at the age of 62. He studied the violin under Ferdinand David, and, like MacDowell, composition under Raff. His fame as a violinist was great, but he will be best remembered as leader of the Bayreuth orchestra at the production of the 'Ring' in 1876, and as having organized the Wagner Albert Hall concerts in the following year.

### PERFORMANCES NEXT WEEK.

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|-------|--|
| SUN.  | Concert, 3.30, Albert Hall.                                |
| SUN.  | Sunday Society Concert, 3.30, Queen's Hall.                |
| SUN.  | Sunday League Concert, 7, Queen's Hall.                    |
| MON.  | Royal Opera, Covent Garden.                                |
| TUES. | Barnes-Phillips Quartet, 3, Bechstein Hall.                |
| WED.  | Royal Opera, Covent Garden.                                |
| WED.  | Miss Marie Hall's Violin Recital, 3, Queen's Hall.         |
| WED.  | Wesely Quartet, 3, Bechstein Hall.                         |
| WED.  | Miss Rosamund Ley's Pianoforte Recital, 3, Bechstein Hall. |
| WED.  | Stock Exchange Orchestral Concert, 3.30, Queen's Hall.     |



THURS. Mr. Willy Burmester's Violin Recital, 3, Bechstein Hall.  
— Royal Opera, Covent Garden.  
FRI. Mr. Arthur Hammond's Vocal Recital, 3, Bechstein Hall.  
SAT. Chappell's Ballad Concert, 2.30, Queen's Hall.  
— Brinsford Chamber Concert, 3.15, Cavendish Rooms.  
— Kruse Quartet, 3.15, Bechstein Hall.  
— Royal Opera, Covent Garden.

## DRAMA

### THE WEEK.

NEW ROYALTY.—*Susannah—and some Others: a Comedy of Sentiment.* By Maria Albanesi.

It seems almost cruel to say anything in dispraise of Madame Albanesi's first effort at dramatic composition, inasmuch as the piece has already ended its brief stage career. It had its merits—sparkling comedy dialogue, prettily written love-scenes, and character-drawing which, at least in the case of the women of the play, was true to life and showed a rather subtle observation. But the novelist's initial mistake lay in imagining that talk could take the place of drama, and that she could employ the technique of fiction in the playhouse. We want something more at the theatre than leisurely narration. A mere story that meanders along without gathering force, a drama that does not pulsate with emotion, or advance steadily towards a goal, is out of place on the stage, where character may and should be developed by conversation, but not at the expense of movement. Now Madame Albanesi seems to think that if she sets her men and women talking naturally, has an idea for her story, rounds off certain lengths of dialogue into acts, gets one or two emotional situations, and brings her tale gradually to an end, she has produced a drama. But apart from her lack of constructive ability she committed another error in her first play—that of confusing the audience about a fact all important to her theme. No doubt in the novel on which her piece was founded she made quite clear the nature of the relations between Lady Corneston and Adrian Thrale. But Royalty playgoers were left constantly wondering what had happened between the pair before the start of the play, and whether they had been guilty of only an indiscreet flirtation or of more serious misdemeanour. Adoption of the latter alternative would make more plausible Lady Corneston's feverish dread of her husband's return, and her insistence on Adrian and her innocent young sister Susannah pretending to be engaged to one another. With the pair falling in love and making a reality of their imposture, and with Susannah's hearing from a jealous rival of her lover's and her sister's previous intrigue, there were the makings of a strong, if mournful drama. But apparently the revelation which so distressed Susannah was a lie, and all her tears and anger with her lover were wasted over a misunderstanding. In that case what was the story that Lady Corneston was so relieved not to have to tell her husband? This is an idle question now, for the play is dead. But even an obituary notice should not omit to mention Miss Gertrude Kingston's

clever sketch of Susannah's egotistical feather-brained sister; the sound acting of Mr. Dawson Milward and Miss Florence Haydon in other parts; and the pretty performance of Miss Nina Sevensing, whose very inexperience lent piquancy to her impersonation of the girl heroine.

STAGE SOCIETY.—*Cupid and Common-sense: a Play in Four Acts.* By Arnold Bennett.

HERE is another play founded on a novel and marred by just such defects as those of Madame Albanesi's work. The best features of Mr. Arnold Bennett's piece are reproduced from the novel. In the first place we are offered faithful studies of life and character in the Pottery towns. Next we obtain a portrait, hit off with vigorous strokes, of a grim, close-fisted, despotic father whose children live in constant dread of his severity and ill-humour. Lastly Mr. Bennett describes the almost unconscious romance of a girl who—brought up amid the bald and unlovely surroundings of the Black Country, and trained to worship of wealth, restraint of natural impulses, and impatience with life's failures—follows in a certain case of conscience the promptings of compassion, and discovers that the unlucky lad whom she pities and protects she also loves. But at the Stage Society's production at the Shaftesbury Theatre these things did not produce their proper effect for a very simple reason: the author had failed to rewrite his story in terms of drama. Obviously the play was bound to turn on a growing conflict of opinion between father and daughter—between the old man who expected the heiress, though of age, to let him keep control of her wealth and to sanction all his brutal and relentless methods of increasing it, and the girl who found herself committed to a war of extermination on the unfortunate and the helpless. But in his drama Mr. Bennett tells his tale in much the same easygoing manner that he adopted in his book, 'Anna of the Five Towns.' He occupies one act in letting the heroine know she has inherited a fortune and in illustrating her father's harsh nature. Another is spent in showing the tepid courtship of Alice by her future husband, and in giving fresh proof of old Eli Boothroyd's tyrannical ways and ruthlessness towards those in his power. The son of a struggling manufacturer whom Eli, as his daughter's representative, is squeezing more and more tightly for back rent comes periodically upon the scene to implore the girl for mercy and to tell of his father's increasing desperation. The first act and the second mark arbitrary divisions of the story, and it is not till we reach the third, in which Alice hears that the boy's father has killed himself and that the boy has forged a bill in old Eli's possession, that we get real drama. The one important variation from his novel which Mr. Bennett makes is not happy. In a last act which recalls the epilogue of Mr. Pinero's

'Letty,' the young forger is brought back from abroad after six years, married, successful, and blatant, and we watch Alice, whose husband has risen to local fame, marvelling that she could have idealized such a vulgarian. This conclusion is cynical without being convincing. The lad of the first three acts would hardly have undergone such a transformation. Mr. Bennett's interpreters were more satisfactory than his play, Miss Lucy Wilson and Mr. Fisher White being admirable in the characters of Alice and her father.

HAYMARKET.—*Her Father: a Play in Four Acts.* Adapted from MM. Guinon and Bouchinet's 'Son Père' by Michael C. Morton.

THE Parisian success of the delightful play which now fills the bill of the Haymarket Theatre has been regarded in some quarters as signifying a change of taste in French playgoers, as preluding a revival of the cult of innocence. Here, though no one having the interests of the English drama at heart can wish for a re-establishment of the tyranny of the young person, we can heartily welcome a play which rejects the commonplaces of sexual passion, regular or irregular, and deals instead—piquantly too—with a subject which our own stage has deplorably neglected, that of paternal sentiment. No doubt we do not quite get in 'Her Father' the original play. That Mr. Morton transfers the scene in which the heroine brings about the reconciliation of her parents from the father's town house to the mother's flat is no change for the worse. But the adapter has rather slurred over the father's rakishness, which, as the cause of his wife's long separation (in the French text divorce) from him, lies at the basis of the play, and explains why his daughter, on her enforced visit to him, adopts at first so frigid and condemnatory an attitude. Mr. Arthur Bouchier, again, does not realize the tired man of pleasure, but makes the father bluff and genial, and lays no stress on his refined sensuousness, which, as appealing to a similar quality in the girl, helps towards his gradual conquest of his daughter's affections. Mr. Bouchier, however, acts with such delicacy and lightness of touch—he illustrates so happily the man's enthusiasm over his daughter's advent, his despair at her averted face and curt answers, his patience with her wilfulness and ungraciousness, his delight at her growing friendliness, and his gratitude for her love when at length it is awakened—that the little that is missing in the performance seems hardly worth mentioning. Still, Miss Marie Löhr's is the triumph of the representation; good as she was in 'My Wife,' she is better in 'Her Father.' Throughout the ordeal of the first night she remained perfectly natural and charming. As the mother Miss Henrietta Watson had her emotional chance, and made the most of it, in the reconciliation—an affecting and well-planned scene.

**TERRY'S.**—*The Orange Blossom: a Farical Comedy in Three Acts.* By Victor Widnell.

THOSE who like the mechanical sort of fun, and can respond to it with mechanical laughter, will enjoy Mr. Widnell's new farce, and probably be amazed at the amount of entertainment with which they are provided at Terry's. For 'The Orange Blossom' differs from no other play of its inconsequent and utterly improbable type except in the extent of its material, which might equip two ordinary farces. The heroine is a married woman who has founded a paper with the philanthropic purpose of enabling worthy young couples to marry, and involves herself by her matchmaking in various awkward predicaments. Her husband has committed the customary indiscretion of the married man of farce, and tells the usual lies to his wife, and makes the usual frantic endeavours to avoid meeting the lady with whom he has committed himself. The big scene of the play is one in which two women wreck a room—the office of a foreign embassy. Miss Granville is the most prominent member of the company.

*Drama and Life.* By A. B. Walkley. (Methuen & Co.)—Mr. Walkley writes of the theatre with an appearance of ease such as his fellow-craftsmen must despair of emulating. There is a lightness of touch about his pen that makes his notices of the dullest plays entertaining reading. He is, in fact, that *rara avis* in dramatic criticism, a wit, and a wit who is generally urbane. At the same time he possesses an enviable faculty for putting into print exactly how he is affected by a particular drama or piece of acting. Mr. Walkley was the first English journalist to apply to the theatre the methods of "impressionistic" criticism. But there are impressions and impressions. What a spectator takes away from the playhouse depends very much upon what he carries there—upon his experience of life, his mental and emotional alertness, his ability to make comparisons, and his general intellectual outfit. Mr. Walkley brings to the theatre not only a highly cultivated mind and a wide knowledge of English, French, and classical drama, but also an understanding of the world as it is which prevents him from being so dazzled by the footlights as to get a false perspective of life; and though he must have sat out several hundreds of plays, he is still able to apply to the service of his craft emotions unstaled and an intelligence unwearied by familiarity with the stage. The peril of dramatic criticism is a habit of boredom—a paralysis of sympathy; what the taster of plays has always to guard against is the possibility of his nerves failing to respond to the stimulus of the dramatist or the actor. Mr. Walkley has never encouraged in himself any such tendency. He discourses on new plays to-day with the interest and, whenever possible, the enthusiasm of eighteen or nineteen years ago; he is still perpetually on the look-out for fresh sensations, fresh ideas, fresh authors, and—in a lesser degree—fresh actors. A man of the world who nevertheless possesses a keen sensibility, a critic of catholic tastes who, while advocating a high standard of art, has never permitted himself to be the slave of a fad, Mr. Walkley is in a happy position when he sets to work to dissect his own emotional

and mental states in the playhouse. In conducting that process he strives resolutely against the intrusion of prejudice or conventionality, or even, till they have been tested by new experience, the formulae of authority.

A good instance of the honesty with which he examines his impressions is afforded by the notice of Euripides's 'Electra' which he includes in his lately published volume of criticisms and critical essays contributed to the pages of *The Times* and *The Edinburgh Review*. Therein he asks roundly, "What is the precise amount of pleasure—pleasure proper to the art of drama—which we derive" from this particular play at its particular representation? and he tries to answer his question, as far as his own feelings go, with complete candour. That is the spirit and the attitude in which he approaches his subjects, whatever they may be—plays of Shakspeare, Euripides, Mr. Bernard Shaw, Mr. Pinero, Mr. Barrie; acting of Henry Irving, Eleonora Duse, Réjane, Sarah Bernhardt.

But perhaps more interesting than these records of effects produced by individual plays and performances are the discursive papers which precede them. There is a brilliant article, for example, contrasting the French and English stage, and analyzing to a nicety the characteristics of the art of M. Brieux and M. Hervieu on the one hand and that of our chief playwrights on the other. Masterly, too, is the essay in which the critic develops what he considers to be the main differences between the modern and the older drama from his favourite thesis that the stage of the Elizabethans and ancients was a platform stage, while ours is a picture stage, and that the drama of old time was therefore rhetorical, while ours to-day is the drama of illusion. With this idea, however, Mr. Walkley has now familiarized his readers, and what may be regarded as the newest feature of his book is the notion which he broaches in a paper discussing the dramatic 'Laws of Change.' After distinguishing between the "colour" of a play and its form, and defining "colour" as the particular quality of the appeal which the play makes to the spectator's emotions, he concludes that modern drama is becoming polychromatic, whereas the older drama, with its clear-cut distinctions of tragedy and comedy, melodrama and farce, may be called monochromatic.

Mr. Walkley, by the way, may be amused to learn that he attributes the famous definition of a classic as "énergique, frais, et dispos" on p. 138 to Sainte-Beuve, and on p. 5 to Goethe.

TO CORRESPONDENTS.—D. C. B.—H. W.—M. W. B.—C. J.—E. D.—Received.

R. M. R. (Brisbane)—Not suitable for us. WE cannot undertake to reply to inquiries concerning the appearance of reviews of books.

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